ISSUE 8 | FEBRUARY 2012 | 1982~2012: 30 YEARS OF FIGHTING FANTASY!

Fighting Fantazine

THE FIGHTING FANTASY FAN MAGAZINE

CLIMBING THE TOWER!

NEW AFF ADVENTURE FROM WRITER GRAHAM BOTTLEY

INTERVIEWS!

NEW VISTAS

ROSS BRIERLEY TALKS ABOUT BRINGING TALISMAN OF DEATH TO THE PLAYSTATION

CRAFTING EBOOKS

CHRIS STERLING ON ADAPTING GAMEBOOKS FOR THE KINDLE

+

MEET THE WARLOCK!

NEW EDITOR OF THE OFFICIAL SITE JAMIE FRY SPELLS OUT HIS HOPES AND PLANS

PLUS A BRAND NEW BUMPER FIGHTING FANTASY ADVENTURE!
CAN YOU PREVENT THE PROMISED *VENGEANCE AT MIDNIGHT*?

FIGHTING FANTASY

THE WARLOCK OF FIRETOP MOUNTAIN

" ...A very fun game that brings us another Gamebook in a tight and well made digital package. "

PS3Blog.net - 92%

" ...A very workable and entertaining way to play these classic Gamebook Adventures on the PS3 and PSP. "

digitallydownloaded.net - 4/5

" Fighting Fantasy series is a perfect way to pass a few hours and spend a few dollars. "

About.com - 4/5

Available on PlayStation Network for PS3 & PSP

12 www.pegi.info

PlayStation Network

LAUGHING JACKAL www.laughingjackal.co.uk

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Fighting Fantazine

ISSUE 8
FEBRUARY 2012

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INTERVIEW:

Ross Brierley is the man at Laughing Jackal who has brought *Talisman of Death* to the PlayStation. He talks about getting the game into players' hands and plans for the future...

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MINI ADVENTURE:

by **Alexander Ballingall**
Rumours are swirling in the Titan City underworld that a new super villain is poised to unleash a new reign of terror upon the unsupecting city. YOU, the Silver Crusader, defender of Titan City, are needed to unmask and defeat this super villain before the chaos can spread. But can you unravel the hints and clues you have gathered in time to make a difference?

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With thanks to: Graham Bottley, Ross Brierley, Jamie Fry, Henry Lord, Simon Osborne, and Chris Sterling.

"You punch the man full in the face and knock him into the river."

LETTER FROM THE EDITOR

editor@fightingfantazine.co.uk

As I write this, Ian Livingstone has just announced the title of his new *Fighting Fantasy* adventure, a book that helps mark thirty years of the series and will become its 71st adventure. That this is happening demonstrates just how good those original books were, even after the passing of three decades. Added to that is the face that we're here with this very magazine still talking and celebrating them. Hopefully there will be several different ways to celebrate the milestone, including a gruesome death paragraph in the new book!

Here at *Fighting Fantazine* we're doing our part to help mark the occasion, starting with mini adventure in this very issue. *Vengeance at Midnight* is a sequel to *Appointment with F.E.A.R.* (and *Deadline to Destruction*) and we'll be following this up with a sequel to *Caverns of the Snow Witch* and an adventure based on the *Armies of Death* premise in the next two issues. So you can look forward to more Titan-based goodness in the future.

Meanwhile, as the anniversary year gets underway, we are carrying on the good work laid down by the previous issues. Many of your favourites are back for another round, including *Aelous Raven*, "Everything I Learnt from Reading Fighting Fantasy Gamebooks", "Chronicle of Heroes", "Fighting Dantasy", and the column of the new website Warlock Jamie Fry.

We've also crammed three shorter interviews into this issue (with a return to the longer ones next time as we interview Ian Miller), each looking at how *Fighting Fantasy* is finding new ways to interact with its fans. So we tackled Ross Brierley over at Laughing Jackal on the PSP platform, Chris Sterling of Worldweaver about the Kindle, and that Warlock Jamie Fry gets another look in as we talk websites!

We're especially proud to have Graham Bottley, of the revamped *Advanced Fighting Fantasy* fame, contributing a mini *AFF* adventure this issue, and we already have a further mini Adventure (this time from Andrew *Catacombs of the Undercity* Wright) pencilled in for next time. So if you're not already playing *AFF*, give it a go. You can't complain that there aren't any scenarios to try out!

The manga-style comic *The Book in Which You are the Hero* is back for a second installment as we mix up the content a little to keep things fresh, but rest assured that other favourites like "The Adventure Game" and "The Fact of Fiction" will be back in issue #9.

Don't forget that we're always on the look out for new contributors, be it art or text. So if you have an idea, let us know and we'll go from there.

May your STAMINA never fail for another thirty years!

Alex

Fighting Fantazine – The Fighting Fantasy Fan Magazine • Issue 8. Published February 2012.
Published three to four times a year.

WEBSITE: http://fightingfantazine.co.uk/
BLOG: http://fightingfantazine.blogspot.com/

CONTRIBUTIONS: Contributions to the fanzine in the form of letters, articles, reviews, fanfiction, artwork, comics et cetera are welcomed and readily invited.

NEXT DEADLINE: **April 30th 2012**

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compiled by
GUILLERMO PAREDES

OMENS & AUGURIES

ALL THE LATEST NEWS FROM EVERY CORNER OF TITAN AND BEYOND!

Hello Adventurers, and welcome to your fix of gamebook-related news. This time around, we have many classic gamebook authors returning to the fold with re-releases and some brand-new gamebooks. We also have a healthy dose of material being added to series that have been going strong in recent years. So let's get the ball rolling...

BLOOD OF THE ZOMBIES!

The biggest news for *Fighting Fantasy* fans is the announcement of a new *Fighting Fantasy* gamebook by Ian Livingstone. In *Blood of the Zombies*, the author wanders into an all-new genre: zombie survival horror. Ian has made public the following book outline:

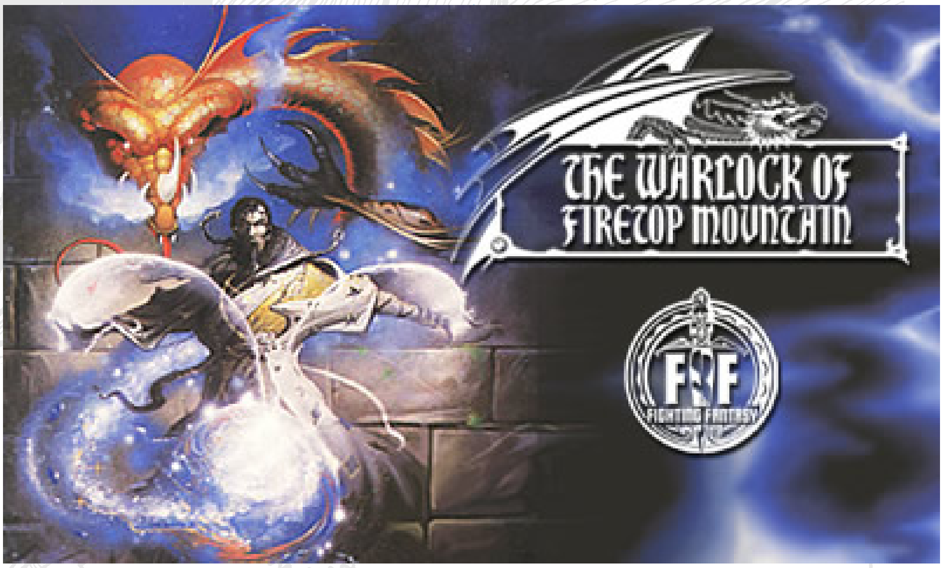
> “In this adventure YOU are kidnapped and sold to a deranged megalomaniac who wants to build an army of undead to exact terrible revenge on those once mocked him. He hates everybody except for his scientists and servants. The scientists were instructed to develop a mutated gene in human blood which would be injected into innocent victims, turning them into Zombies. The madman's henchmen kidnapped hundreds of people who were locked up to await their fate. YOU are about to be injected with Zombie blood. The Zombie army is almost complete, ready to be unleashed upon the world in a frenzy of killing and wanton destruction. YOU have to avoid being transformed into a Zombie. YOU have to kill all the Zombies, dispose of the madman and escape from the castle. To do this you will need a lot of firepower to take down the hordes of Zombies. But don't kill everybody as there is one person who needs to be rescued...”

It is important to note that for the first time, the title of a *Fighting Fantasy* gamebook was decided in an online survey of fans, for which over 1000 votes were received.

The paperback edition of the book is slated for August 2012. The author has also mentioned possible concurrent releases of Android, iOS, and probably Kindle versions.

OTHER FF DEVELOPEMENTS

Laughing Jackal has released its second adaptation of a *Fighting Fantasy* title for PlayStation Consoles. *The Warlock of Firetop Mountain* “features a Tarot Card character generation system and choice of classic dice-rolling or all-new Battle and Luck systems.“ This title is now available on the PlayStation Network. The game can be bought together with Laughing Jackal's version of *Talisman of Death* in a bundle for 4.99 GBP. Visit www.laughingjackal.co.uk for more info.



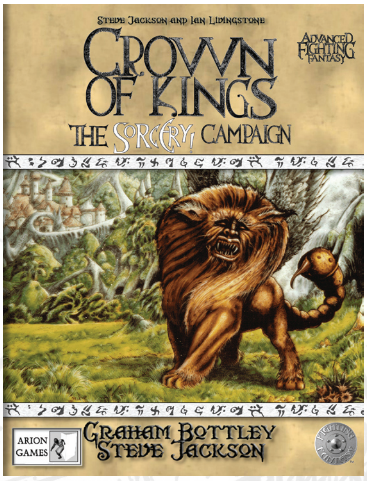
Epic Games, the publishers of the computer game *Gears of War*, have acquired the rights to publish four iOS games based on *Fighting Fantasy* titles. The games in development, which will use the Unreal game engine, are adaptations of *The Warlock of Firetop Mountain*, *The Citadel of Chaos*, *Deathtrap Dungeon* and *Armies of Death*. Each title has been given to a different start-up studio for development and they will be released some time in middle of the year. Before then, all four games will be seen at Gadget Show Live 2012 taking place in Birmingham from April 10th to the 15th.

Worldweaver has released *City of Thieves* for the Kindle platform at a temporary price of 1.99 USD. They have also announced their next two adaptations of *Fighting Fantasy* gamebooks. *House of Hell* should be available in late March and *Creature of Havoc* in April.

Meanwhile, Worldweaver are celebrating 15 years this year, marking the occasion with a revamp of their website www.worldweaver.com in March. They have also offered to give away some free copies of their Kindle *Fighting Fantasy* books, so look out for the next issue where we will let you know how to win a copy!

The *Advanced Fighting Fantasy* 2nd edition multi-player role-playing game has been enough of a success that its third supplement has been announced. *Crown of Kings* is a campaign book that allows a referee and a group of players to experience the full storyline of the original four Steve Jackson's *Sorcery!* books. It is due out from Arion Games/Cubicle 7 Entertainment shortly, at an estimated price of 16.99 GBP.

Last but not least, Megara Entertainment, creator of the iOS adaptations of *Fabled Lands*, have also announced a version of *Fighting Fantasy* book *The Keep of the Lich Lord* for the same platform. They hope to have the book available sometime during this year. Visit fabledlandsmegara.forumactif.com to learn more.



FRANKENSTEIN

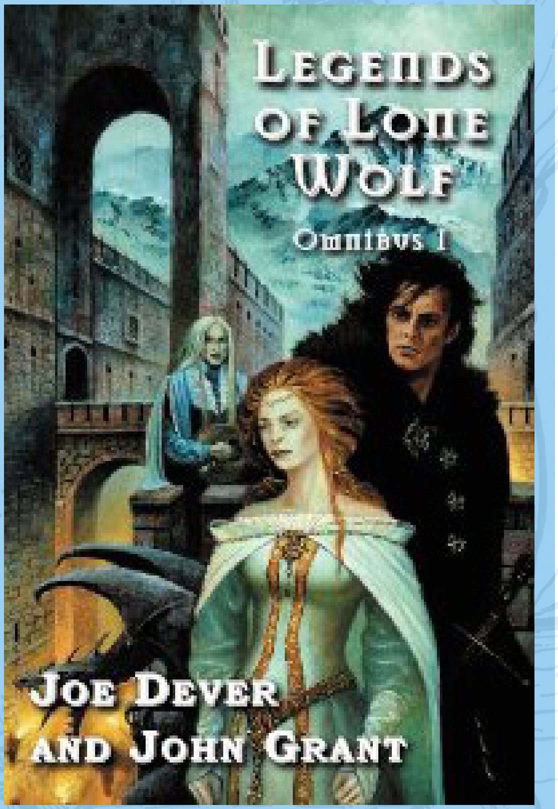
One of the most exciting news of the year is that Dave Morris and Oliver Johnson of *Blood Sword* fame are hard at work on what promises to be a very innovative piece of interactive literature. In their own words:

> "Maybe you remember gamebooks or choose-your-own novels, but if so put those right out of your mind. *Frankenstein* is way more than that. It's an art installation made up of story fragments, where the reader can explore the text, creating a unique and personal experience of this rightly world-famous work and developing a direct relationship with the main characters. That's why we're describing it as interactive literature. It's a truly new kind of novel for the digital age."

Frankenstein is being designed for the iPhone and iPad platforms. I'm pretty sure these great authors will do something special and unique with the source material, and will certainly look forward to this book.

LONE WOLF

Since last issue, book 17 in the reissued *Lone Wolf* series, *The Deathlord of Ixia*, has now been released. You can obtain it at Mongoose Publishing's site (www.mongoosepublishing.com) for 14.99 GBP.



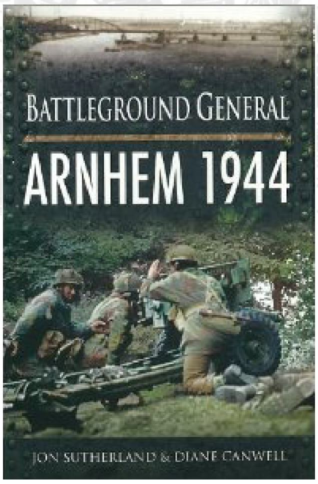
Worldweaver has released the first two *Lone Wolf* gamebooks, *Flight from the Dark* and *Fire on the Water*, for the Kindle. The games can only be bought in the United States, and are available at a temporary price tag of 1.99 USD.

Joe Dever has teamed up with an Italian game developer to bring us a *Lone Wolf* video game. You can find a trailer at lonewolfthegame.com/. The game is being planned for PC, Mac, consoles, Android and iOS.

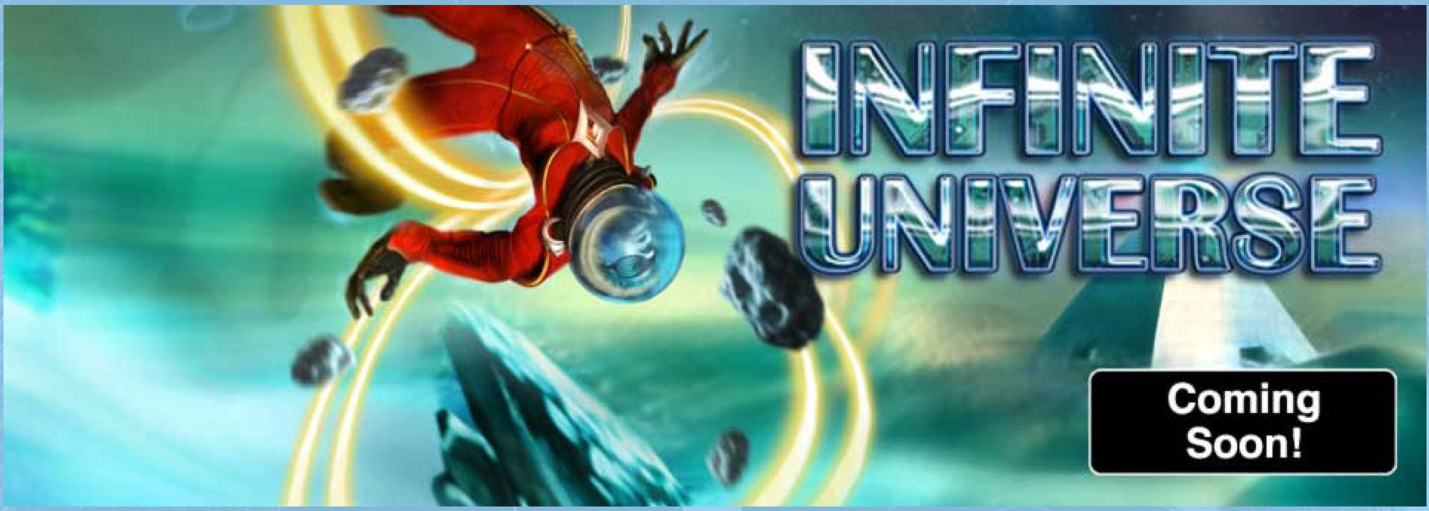
The first Omnibus release of the first three *Legends of Lone Wolf* novels by Joe Dever and John Grant is now out. *Legends of Lone Wolf Omnibus 1* is available for 26.95 USD. It includes *Eclipse of the Kai*, *The Dark Door Opens* and *The Sword of The Sun*. Online retailers like Amazon are already carrying it, so snatch a copy while you can.

BATTLEGROUND GENERAL

Jonathan Sutherland of *Real Life Gamebooks* and *Double Game* fame has returned with a new series of military history gamebooks titled *Battleground General*. The first title, *Arnhem 1944*, is already out, and the second, *El Alamein 1942* is due out next June. Each of these is priced at 9.99 GBP.



GAMEBOOK ADVENTURES



Tin Man Games greets the new year with a ton of exciting news.

The first is the announcement of a new science-fiction gamebook series for iOS titled *Gun Dogs*. The series will be coauthored by legendary gamebook author and illustrator Gary Chalk, of *Lone Wolf* fame.

Visit tinmangames.com.au and www.greywoodpublishing.com to learn more about the plot and to see some prerelease artwork. Tin Man expects to have it ready for release this year.

Furthermore, the company has also acquired the rights to publish electronic gamebooks based on British comic book character Judge Dredd.

Fighting Fantasy author Jonathan Green will be working on two more projects for Tin Man.

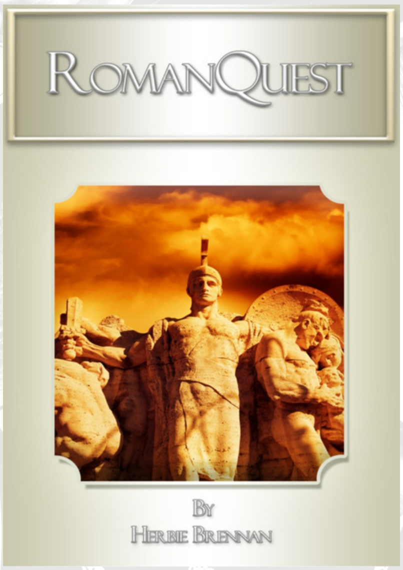
The first is a gamebook described as "a cross between Indiana Jones, *Metal Gear Solid* and perhaps a smidgeon of *Thunderbirds* thrown in for good measure". The second will be another fantasy gamebook set in Tin Man's Orlandes fantasy world. I'm certainly looking forward to these.
Meanwhile, Green's first contribution, *Temple of the Spider God*, has been nominated for the Pocket Gamer Awards under the category of 'Best Handheld Adventure/RPG Game', with the winners announced in March.

TEMPLE OF THE SPIDER GOD

The next Gamebook Adventures title, *Infinite Universe*, will be a science-fiction gamebook. Tin Man has promised it will be their longest gamebook yet. Visit their website to learn more about the plot and features.

Last but not least, the team is hard at work on Android, PC and Mac versions of their Gamebook Adventures titles, in order to make them available to a wider audience.

ADVENTURE GAMEBOOKS



Another author of the classic gamebook era, Herbie Brennan, has also been making ripples online. He has published his entire four-book *Adventure Gamebooks* in electronic formats. The books are titled: *AztecQuest*, *EgyptianQuest*, *GreekQuest* and *RomanQuest*. The last two of these titles are appearing for the first time in English (they were published in French back in 2000). The books are available for the Amazon Kindle and also in Adobe Digital Editions format through online retailer Lulu. Each book is priced at 6.49 USD (Kindle version).

TUNNELS & TROLLS

New solo *Tunnels & Trolls* adventures have been released, including *Castle of the Dead – Dead by Dawn* (www.tunnelsandtrolls.com/soloadventures/castleofthedead.shtml), *Vvvarr's Qiip: Dragon's Blood* (www.tunnelsandtrolls.com/soloadventures/vvvarrsqiip.shtml), and *Temple of the Fool God* (www.rpgnow.com/product_info.php?products_id=98895).

A new issue of *Trollzine!* is also out, which contains a solo adventure for the same system entitled *Down Time*.

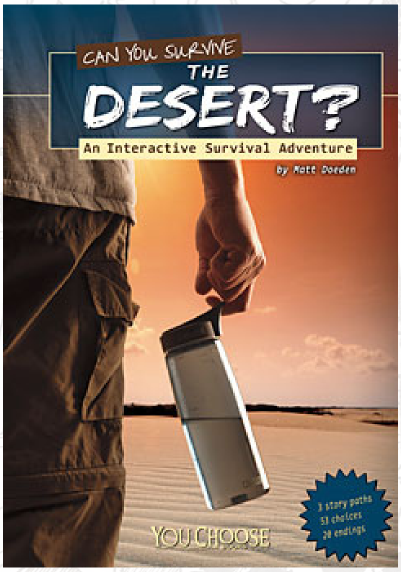
PRICE: FREE!
TROLLSZINE!
ISSUE 4
WINTER 2012
CHAD THORSON 2010

YOU CHOOSE

More historical pick-a-path books have arrived courtesy of Capstone Press. They are *World War I* and *World War II on the Home Front* (not to be confused with another, previous book in this series titled *World War II*).

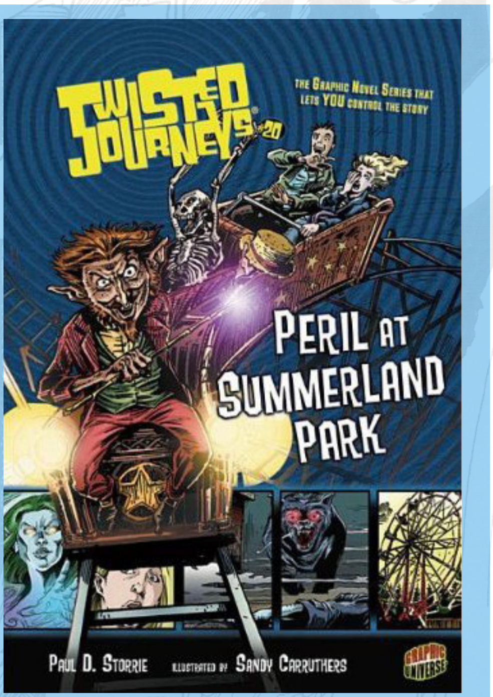
The same publisher has also released two pick-a-path books about survival in the wilderness. They are *Can You Survive the Desert?* and *Can You Survive the Wilderness?* Each of these books – in paperback editions – retails for 6.95 USD.

Capstone has also announced two more books due out this year. They are to be set in *The Aztec Empire* and *Ancient China* respectively.


CAN YOU SURVIVE THE DESERT?
An Interactive Survival Adventure
by Matt Doeden
YOU CHOOSE

TWISTED JOURNEYS

This series of pick-a-path books has been going strong for a few years now. Two new titles were released last January: *Peril at Summerland Park* and *The Fifth Musketeer* are now out. It's a long time since I last saw a gamebook based on either the amusement park horror or swashbuckling genres, so this is definitely a nice change of pace. Paperback editions of these books retail for 7.95 USD.


TWISTED JOURNEYS #20
THE GRAPHIC NOVEL SERIES THAT LETS YOU CONTROL THE STORY
PERIL AT SUMMERLAND PARK
PAUL D. STORRIE
ILLUSTRATED BY SANDY CARRUTHERS
GRAPHIC UNIVERSE

DRAGON ROADS

Author Rhondi Villott has re-released her *Dragontales* gamebooks for the Kindle platform. The series has been retitled *Dragon Roads*. The book titles have also been changed for the most part, but the content seems to have remained the same. Each book retails for 3.99 USD.

WIZARD'S CHOICE

This is a new series of rule system fantasy gamebooks for the Android platform. So far three titles have been released. The first one is available free of charge, while books two and three can be obtained for 0.99 USD each. Visit www.amazon.com to learn more.

OTHER TONGUES

Spanish publisher Editorial Hidra has also kept its *Tu decides la aventura* pick-a-path series going strong. *Circo Tenebroso* (*Gloomy Circus*) will be released in March 2012. As the title suggests, this is an horror adventure set inside a circus. The book will be available for 9.95 EUR. Visit www.editorialhidra.com/ for more info.

German author Jens Schumacher has released a new fantasy gamebook as part of his *Die Welt der 1000 Abenteuer* series. The sixth title in the series is called *Die Kerker des Schreckens* (*The Dungeon of Terror*). Price is 9.99 EUR.

The German children mystery gamebooks series *Die drei??? Kids und du* has reached its twelfth installment. The series is based on the book series *The Three Investigators*, which is very popular in Germany and has had original titles written for it in that country. Book 12 is titled *Der Meisterdieb* (*The Master Thief*), and is now available for 7.95 EUR.

FF

Steve Jackson and Ian Livingstone
Out of the Pit
Monsters of Advanced Fighting Fantasy
Arion Games
Marc Gascoigne
Steve Jackson and Ian Livingstone
Advanced Fighting Fantasy
The Roleplaying Game
Arion Games
Graham Bottley
Steve Jackson and Ian Livingstone
Titan
The Advanced Fighting Fantasy World
Arion Games
Marc Gascoigne

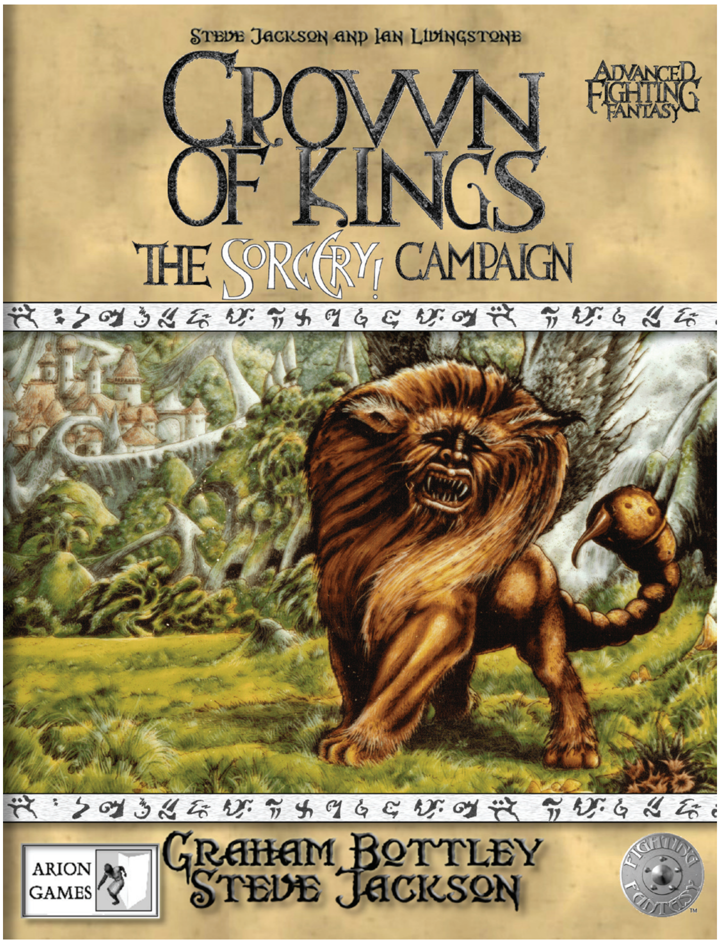
2011 saw the return after twenty years of an old school classic with the three core books of: ADVANCED FIGHTING FANTASY

And now 2012 starts with another classic release:

The SORCERY! **Campaign.**

Send your AFF Heroes across Kakhabad to rescue the Crown of Kings in this epic campaign book. Packed with descriptions, monsters, maps and Illustrations, this campaign is perfect for novice and old-timer alike!

Available February 2012


Steve Jackson and Ian Livingstone
Crown of Kings
Advanced Fighting Fantasy
The Sorcery! Campaign
Arion Games
Graham Bottley
Steve Jackson
Fighting Fantasy

CUBICLE 7 SEVEN

ARION GAMES

TEMPTING TALISMANS

Ross Brierley *is part of the team at game developers Laughing Jackal who have overseen the release of* Talisman of Death *and* The Warlock of Firetop Mountain *for the PlayStation.* Fighting Fantazine *had the opportunity to interview him about the digital makeovers of the books for the platform and here are the results.*

THE LAUGHING MAN

ACE ARMSTRO
VS

What are the origins and goals of Laughing Jackal?
Laughing Jackal was created by the Majesty House group out of a desire to be able to create its own Intellectual Properties and also to reduce the group's dependency on securing products and development services from external sources. The team initially started out working on PlayStation 2 and quickly moved to Wii, converting and localising a number of externally owned titles, with the group's publishing arms releasing the results. We carried on with conversion and production tasks, but once the LJ team had grown and gelled we also started developing our own titles for the DS, making two games: *Road to Vegas*, an excellent story based collection of mini games, and *The Big Deal*, a collection of classic card games.

After that we tackled a far more adventurous DS project called *Digitars: Magnificent Flying Funfair*, probably best described as a lite *Zelda*-style game. It included exploration, mini games galore and puzzle elements, with an intriguing plot all based around a crashed flying funfair.

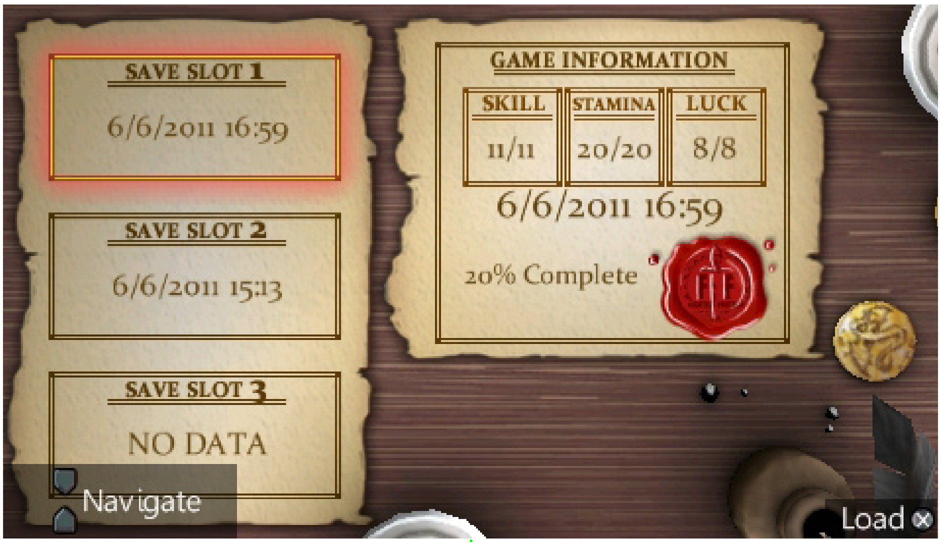
We were then introduced to PlayStation minis and, if you ask most of the guys here, that's where the creative spark was really ignited. We've since done eight critically acclaimed minis titles, *Talisman Of Death* being our most recent release, with all our titles receiving a resounding thumbs up from the gaming community. In fact, Metacritic has officially ranked *OMG-Z* as the 9th best PSP game EVER! Also, following the success of *Cubixx*, which was our first mini, we've since created a vastly upgraded PS3 version currently available on PSN called *Cubixx HD*.

We have a few more minis in the pipeline along with bringing some of our IPs to iOS, but our next big project is another PS3/PSN product which is already well under way. Plus, we've got our eyes firmly on the Vita but we can't say too much about that at the moment.

Our long term goal is to grow the company's reputation by continuing to make great titles and hitting a wider audience. We're well aware of the fact that it's a big and fast moving industry and we're still fairly anonymous at present, but we're taking things one step at a time, creating quality games and having a lot of fun in the process. Of course we'd love to be a company that makes blockbusters, but personally speaking I like the fact that we make the games we want when we want, and I don't want that to change!

Where do you personally fit in within Laughing Jackal?
I've been at Laughing Jackal since 2007 when I started working as a Games Tester which is something

Fighting Fantazine talks to **ROSS BRIERLEY**
about bringing the worlds of the gamebooks to the PlayStation.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GAME INFORMATION
SKILL 11/11
STAMINA 20/20
LUCK 8/8
6/6/2011 16:59
20% Complete

that I still get very involved with whenever I have time. However earlier this year I took on the role of community manager which basically involves keeping in constant communication with our fans, relaying their very important comments to our team as well as of course keeping everyone up to date with all the latest news from Laughing Jackal. As an extension of this I also handle our public relations, all of which means I'm never short of something to do.

How familiar were you with *Fighting Fantasy* before this undertaking?
As a kid I used to play a lot of *Dungeons & Dragons* and *HeroQuest* so when my cousin gave me a game that I could play on my own and not have to wait until other like minded people were available, it was amazing. From then on I was hooked, and I remember playing through loads of gamebooks from several series, including a lot of books from the *Fighting Fantasy* series.

Do you have a favourite *Fighting Fantasy* title?
I have a few favourites, but one or two really stand out for me. I think the aficionados favourites are *City of Thieves* and *Creature of Havoc*, and they're great choices. On lots of levels they're probably the best books in terms of complexity and craftsmanship. But then again, setting means an awful lot to me, so *Talisman of Death* is right up there for me, as are *Star Strider* and *Freeway Fighter*. However, if pushed I would have to go with *Appointment with F.E.A.R.* as my all-time greatest *Fighting Fantasy* book. Its setting was just so different and the incentive to play through using different super powers and trying to collect more hero points was awesome. It was just so camp and amazingly creative. I loved it!

Where did the impetus to adapt a *Fighting Fantasy* title for the PlayStation come from?
Our Head of Development, Steve Morgan, had been keen on doing some kind of *Choose Your Own Adventure* game for years, whether it was our own or based on a license. I think most fantasy gamers recognise the quality and success of the *Fighting Fantasy* brand so when Sony introduced PlayStation minis, the idea of approaching Steve Jackson for the license was a natural step to take.

We knew that the *Fighting Fantasy* books had been adapted for other formats, but from the outset we decided to preserve the original and classic text based gameplay – rather than something transformative which lost the *Fighting Fantasy* magic. With a series of books as strong as *Fighting Fantasy*, I think it's far better to leave things to the imagination.

ADAPTATION ACTION

What led to *Talisman of Death* being the first title adapted, as opposed to the usual choice of *The Warlock of Firetop Mountain*?
The first reason we went for *Talisman of Death* in particular was that it was one of our team's favourites. Most of us had our own individual list of books we wanted to work on (including *Appointment with F.E.A.R.* and *City of Thieves*!), but *Talisman of Death* was the one that appeared on everyone's list. The other reason is that it had a great gaming system which we thought would work really well when adapted to a console game format, as it already included features like checkpoints.

We've of course released a version of *The Warlock of Firetop Mountain*, but we chose not to start with it simply because it's the one everyone does first. We wanted to make our mark with a book that hadn't really been adapted before.

Do you see any potential future titles as providing a challenge to adapting?
Yes, there are some books that employ radically different gameplay system that our engine currently has no provision for. For instance, *The Citadel of Chaos* has a magic system layered over the conventional rules, while *Starship Traveller* has a crew to manage and *Freeway Fighter* has a car to upgrade and fuel to worry yourself about. Each of these titles would have to have wholly new things thrown into the mix. In addition many of them have either more futuristic or contemporary settings than are catered for in the presentation of *Talisman of Death* or *The Warlock of Firetop Mountain*, so that's something we'd have to consider.

You added a different form of combat for the adaptation in addition to the original. What was the reasoning behind that?
Running something on a console has far fewer limitations on what you can

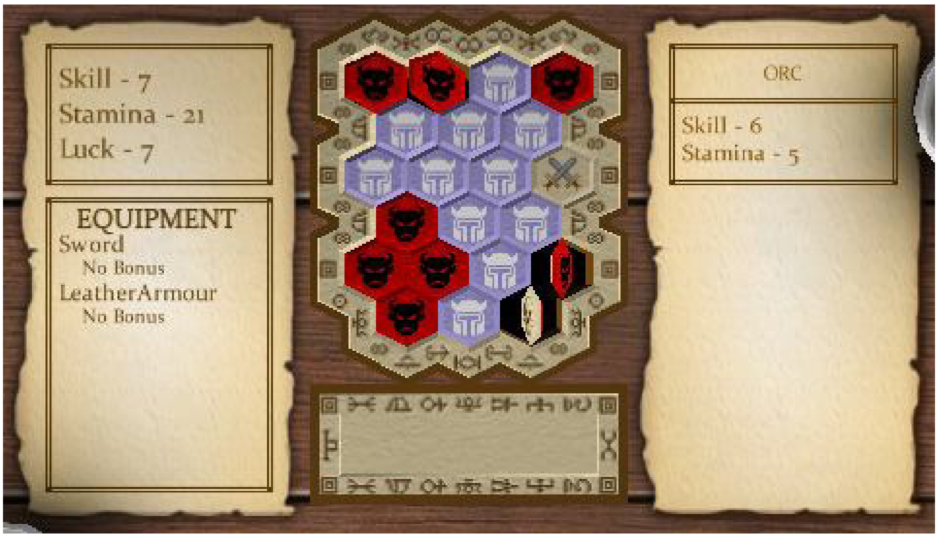
do than two dice and the gamebook so we wanted to take advantage of this and offer something a bit different, while still allowing players to use the classic dice based system. This way anyone looking to rekindle childhood memories can play the game as they would have played it back then while those who are new to the *Fighting Fantasy* series or players who have the books can experience them in a new way with a more interactive system.

We came up with a few ideas but our main guiding principle was that the game had to make use of the stats employed elsewhere in the game otherwise it'd really break stuff and be reductive to the overall experience. We figured most people would rather stick to the rules, but just be able to influence what's already there by keen observation, rather than basing it 100 per cent on player skill.

The tile game was a natural progression of that and once we'd run it past Steve and Ian a couple of times and jazzed it up a bit we came up with the current system which everyone seems really happy with.

Will you continue to use this combat form for forthcoming adaptations?
Yes we will. In fact, this combat system is featured in our latest *Fighting Fantasy* adaptation, *Fighting Fantasy: The Warlock of Firetop Mountain*.

Have you considered other such modifications to parts of the gamebooks?
We have all kinds of ideas — for example we've added a simple mini-game to the end of *The Warlock of Firetop Mountain* as the key system just wasn't working as a pen-and-paper exercise when converted to a game. If we do further games in the series there's inevitably going to be similar instances when a more specialised, one-off approach will be essential. Where possible within our limitations we'll make these things fun experiences for the player, rather than just fudging something purely to make the book work. We have to play these things too!


Skill - 7
Stamina - 21
Luck - 7

EQUIPMENT
Sword
No Bonus
LeatherArmour
No Bonus

ORC
Skill - 6
Stamina - 5

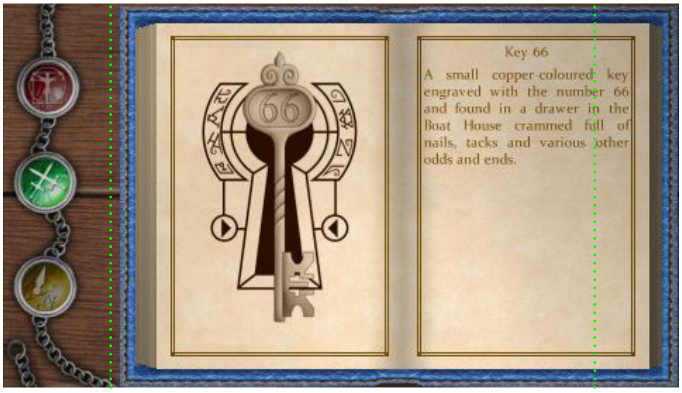
Can you break down the process of adapting *Talisman of Death* into its basic steps for us?
Okay, I'll try and be brief here:

1. First of all was establishing the overall look of the wizard's desk and how it's divided into different areas depending on what the player's doing.
2. Next is the rather dull task of scanning all the book pages into a PC.
3. We then use rather clever text-recognition software to convert those images into documents as we have no original .doc files to take the books from.
4. Next, we go through the newly created document, correct any typos and begin formatting it into paragraphs and headers. In particular we look for errors introduced by the text recognition software, which tend to be numerous, especially as regards numbers.
5. Next the programmer enters the newly formatted and corrected text into our database for the game. This also allows commands to be entered, which place the various selectable buttons for combat, SKILL/LUCK tests and other events into the text and directs them to the appropriate fight/test or page reference.
6. During the step above the programmer will typically encounter dozens of areas in the book which just don't work when applied to a video game. Whereas the book can rely on the player making sense of the more ad hoc requests and exceptions to rules in its pages, the game has no such luxury. Each one of these has to have a uniquely coded solution implemented and its now that the programmer will map out how they'd best like to go about these.
7. Armed with the data from step 6, above, we'll then speak with Steve (Jackson) and Ian (Livingstone) about how we'd like to handle any conflicts and exceptions or errors in the book's logic. They're generally more than happy to go with our recommendations, even when this may mean changing the way a fight works, combining two page references into one, etc.
8. With the basic framework decided we get on with getting all the finalised data into the editor and adding the illustrations to the log book.
9. The final and MAJOR step in terms of production is getting the game tested. We'll generally feel that things are 95% working when a book goes into test only to have our optimistic hopes dashed and finding errors all over the place where pages don't link together properly, fights can enter infinite loops, items can be lost forever and all kinds of other weirdness. We go through the book and make sure a tester sees every single page entry and checks their functionality in all 3 areas of the log book. Once all that's been rectified and proven to work we submit the game.
10. The game is submitted and we wait to hear back from SCEE and SCEA. Generally speaking we get first time approvals on minis. This is also the time to make sure the trailer for the game is done and looking good, that the game's banners and icons for the PSN

Store are done and to our liking and to begin spreading the word and getting the critics interested in covering the game. And that, in a ten-step nutshell, is it!

How big was the team that worked on the development and did they have defined roles as part of that team?

We assigned a team of ten people to bring the game from concept through to being on sale on PSN. The art and programming took up the majority of the workload and these were handled almost exclusively by our artist (Jake Cooper) and programmer (Paul Carpenter). Jake was responsible for the overall design and look of the game, (the setting of the Wizard's Study and so on) along with the vast majority of art (whether it was redrawing existing images, or creating assets from scratch). Jake also had a big hand with testing and adapting the game to work on the PSP which meant hours of meticulous planning. Paul was solely responsible for getting the thing to actually work as a videogame, which was no small task, as he soon discovered. Even though the *Fighting Fantasy* games exist as books, porting them to console turned out to be quite a complex task!



Key 66

A small copper-coloured key engraved with the number 66 and found in a drawer in the Boat House crammed full of nails, tacks and various other odds and ends.

In addition to Paul and Jake, we had a number of team members (including yours truly) testing the game and proof reading text, as well as team members having to prepare localisations for store metadata, age ratings and submissions etc. So a big shout goes out to Ben Wicks, Ben Rogers, Steven Barber and Nick Marshall for their hours of hard work. There was also some key additional 3D art work and of course the game trailer, created by our resident 3D expert, Marc Keeling-Vincent. The entire project was overseen by Daren Morgan our Development Manager, and Al Evans, our Senior Producer. Al stepped in to check all the grammar, text amends, adaptation of the rules, and general error checking. He also – alongside Paul – liaised with Steve Jackson about any necessary game rule changes and amends. Together with Paul, Al also helped design the tile-based combat system after lots of theorising on similar but not-quite-right systems.

So all in all, it was quite a respectably sized team for what may seem on the face of it to be quite a simple project. Starting out, everyone was assigned a specific role, but I always find it funny how everyone's roles tend to become more and more elastic the nearer we get to completion as we all work like mad to get the game approved.

How long did the adaptation take?

The first book (*Talisman of Death*) took us a few months longer than we planned, although fortunately we seem to be getting better at it as we've managed to turnaround *The Warlock of Firetop Mountain* in less time. The next book we do should be closer to *Warlock*, unless it's one featuring a whole new set of rules, like I mentioned in one of my previous answers! Those ones will be a case of 'suck it and see'. Everything's possible — predicting an accurate turnaround time for the more esoteric stuff is not so easy though.

Are you restricted to adapting only those titles Wizard Books have managed to licence or do you have freedom to pick from any title in the range?

We're able to pick and choose as we like. Steve Jackson, who's been really heavily involved, made it really clear that we can do what we think works, and part of that is choosing the books that best adapt to the work we've done, and those which we think work better as pure games — that's a larger part of the reason we picked *Talisman* first, it had the reincarnation system in to ease people into the otherwise-punishing world of gamebooks!

Would you ever try a completely original *Fighting Fantasy* adventure (i.e. something new not based on an already existing title)?

That's not really our place, although it sounds like an exciting proposition. We're not authors here, much as we'd like to think we are.

Will Laughing Jackal look at potentially developing other gamebook series for the PlayStation?

Currently we have no plans to take on other gamebook series for adaptation, although we never like to say never.

How has the response (sales and critical) been so far to the *Fighting Fantasy* range from Laughing Jackal?

We've been really pleased with the critical reaction, with the respected Pocketgamer website awarding us an 8/10 (Silver Award) in their review. While clearly a faithful adaptation of a *Fighting Fantasy* gamebook is going to play very differently to most games, most reviewers have been very receptive to what we've been trying to do.

In terms of sales, while I can't disclose exact sales figures, I can say that *Talisman of Death* has sold very well in a short space of time, already competing in terms of sales volume with our other minis which have been available for considerably longer.

Can we expect another title after *The Warlock of Firetop Mountain* and if so, which one and why that title?

Initially our plan is to develop and release three titles from the *Fighting Fantasy* series, so you can expect to see one more game from us at the very least, and hopefully a lot more. I'm afraid that I can't divulge any details on the next book at the moment. Its identity has been hidden in a chest in the catacombs beneath Laughing Jackal, guarded by our own house-trained Gargantis.

Fighting Fantazine *would again like to thank Ross Brierley for talking to about Laughing Jackal's plans. Follow their blog here: http://www.laughingjackal.co.uk/*

Warlock of the Web Page

Late last year the decision was made to put a new man in charge of the official Fighting Fantasy *website www.fightingfantasy.com. Series creators Steve Jackson and Ian Livingstone chose well known collector* ***Jamie Fry*** *to helm the site. After a few words for last issues news section, Jamie happily agreed to talk further about himself,* Fighting Fantasy, *and plans for the website and the 30th anniversary year.*

THE MAN AND HIS HUMBLE BEGINNINGS

Can you tell us a little bit about your background?
I live in Poole (England). I have a day job at my local authority advising staff on procurement issues – basically this means teaching other officers how to achieve best value for money whilst trying to comply with a myriad of regulations. I am married and a father of three, one boy and two girls. Aside from *Fighting Fantasy* and in total contrast I also spend a lot of time crafting, making cards and jewellery, among other items. Cufflinks are my speciality, especially my scrabble ones.

Was *Fighting Fantasy* a lonely pursuit as a child or a shared interest?
I am very much a lone wolf (not in the sense of a Joe Dever fan!) in this respect. Where I lived as a child didn't have the sort of shops that sold the likes of *Dungeons & Dragons* etc. so didn't really get exposed to anything other than the solo stuff. I knew of other people who had them, played them, but never together. I even played Heroquest on my own or roped in my sister who is 8 years younger than me! For many years I was in the Boys' Brigade and would take the gamebooks with me on camping trips to pass the time but they were something the leaders discouraged me reading because of the evil connections. I was also one of those children who would read books in bed with a torch and the bed sheets over my head.

What does your family make of your *Fighting Fantasy*-related interest?
I have had to store some of my collection away in the loft but would rather lay it all out as if in a museum (now there's an idea) but I value my life. No seriously, they are all very supportive, although I cannot convince my son to read one and he would rather play video games. I justify the pile of signed books in boxes in the corner of a room but harder time justifying the time I spend on-line. Ask the wife and she may tell a different story. I suppose in this respect if written in the style of a *Fighting Fantasy* book the outcome would be very different.

How did you become a fan of *Fighting Fantasy*?
I grew up in a relatively sleepy town called Wareham about 10 miles outside of Poole with not too much to offer. I was thirteen at the time and had secured myself a paper-round. It was in that newsagent that I discovered *Warlock* magazine. Then having spent most of my wages on the magazine I discovered the books and headed straight for the local bookshop. If I recall correctly I picked up *House of Hell* and *Talisman of Death* first, so a late discovery really.

What is your favourite *Fighting Fantasy* adventure?
I still have a soft spot for *House of Hell*, but I also recall many hours with *Trial of Champions*.

What do you consider to be the essential ingredients of a great *Fighting Fantasy* adventure?
Re-playability. As I have re-played some of the earlier adventures I find them over too quickly with the very short paragraphs and now prefer more of a page full of text to get me through. I like solving the puzzles, collecting items as you go and not so much combat to honest. If I can get to the end more than one way then that is a good thing as well. I like to be able to be given the opportunity to buy things though out the adventure which makes it more interesting based on my decisions. It has to be said though that a good dice roll helps and too often do I read that dice were abandoned in favour of using the five-finger bookmark system in order to move forward or simply record the last paragraph before you died and starting from there. Am I the only one (sometimes laboriously) who starts from the beginning every time, is that not the whole point so that you get to read more of the gamebook and experience all the paths. Good artwork as well that goes with the paragraphs, it takes your imagination to a whole other level.

Have you ever attempted to pen your own *Fighting Fantasy* adventure?
No, but I have ideas and never say never. If ever asked I am sure I could

Collector **JAMIE FRY** is the new Warlock, the man in charge of the official *Fighting Fantasy* website. Will YOU venture into his lair to nick all his goodies?

PUFFIN
FIGHTING FANTASY

rise to the challenge. I suppose I have the right connections to make it happen!

Do you think there is a market for books and other material outside of the core gamebooks?
Yes, but is their enough of you out there to justify doing something. However, the costs associated with setting all this up for just a few sales won't wash with Steve and Ian, they would need a very solid business plan and funding streams to even go near it. I have asked on the forums if the fans would like to see other *Fighting Fantasy* merchandise and the T-Shirt theme came up a lot. Ian invests in a company called Joystick Junkies who do this sort of thing and I would like him to develop something for the 30th Anniversary with them. An updated adventure pack and hardback versions of the books were mentioned. I could make the Jib-Jib plushie! I think there is potential in more novels expanding the *Fighting Fantasy* universe, definitely more gamebooks and something I would personally like to see is a new board game like *The Warlock of Firetop Mountain* but crossed with my other favourite – *Heroquest* by MB Games, the thing, which book would be good for that?

THE MAN WITH THE COLLECTION

Can you recall when you were bitten by the *Fighting Fantasy* collecting bug?
It wasn't until I saw the adverts for the re-launch in 2002 that I really started my interest again. I had shamefully gotten rid of most of my originals, which of course I since regret. However, I did keep hold of *House of Hell* and *Deathtrap Dungeon*, both of which are in a sorry state but well read. I missed out a lot in between and remember getting my interest back for a while when *Legend of Zagor* came out. The thing is I went on-line to get a full list of the books and on my journey I started coming across other collectables I hadn't seen before. I just kept looking and looking until I had amassed all this information and what I noticed was that no one site had everything in one place. This is how www.fightingfantasycollector.co.uk came about, I wanted to share my collection with the world and become a one-stop for all *Fighting Fantasy* material. By this time I had also cleared out charity shops, boot sales and nearly bankrupted myself on eBay putting it all together in such a short time.

How long did it take you to collect all 59 of the original *Fighting Fantasy* titles and was any one in particular tricky to obtain?
Quite quickly initially but they were all different cover versions and of varying quality. It took me a whole lot longer to get all the cover variations in the best quality I could find, I don't think I've even finished yet. Not one of them was really hard to find, just affording some of them was a problem now and again. I had to fight for a few on eBay. I would still like a better quality version of the first ever *Warlock of Firetop Mountain* though.

You collected quite a bit of *Fighting Fantasy* material. Do you have any on display at home?
I currently have the best of my 59 original gamebooks on show, the Series 2 books, several Clarecraft figurines and various other source material titles like *Titan* and *Out of the Pit*. Oh and my cherished signed hardcopy of *Warlock of Firetop Mountain*. It all started out on display but I would need several decent size bookcases and walls to do justice to my collection but for now it has to stay safe in boxes.

What is the most obscure *Fighting Fantasy* item in your collection?
I am especially proud of the original shop display I have. It is the one with the Zombie behind bars in a 3D effect. I bought it from a company called 'They Walk Among Us' and the provenance behind it is that it originally belonged to Steve Jackson, the picture I have shows him holding it. I also like the bronze effect Clarecraft model of Zagor that was one of the original samples from the company.

How did you come to meet Ian Livingstone and Steve Jackson?
When I first had the idea for my website, I new even though I wasn't doing it for financial gain, I ought to obtain copyright permission before I went live with it. I didn't think at the time to go through the official site at the time to make contact so I set about finding them both in different ways. Eventually I did make contact with both of them and they were wholly supportive of my quest. It wasn't for many years, 2009 to be exact, that I made contact again with my collector guide pitch. Again, they were very supportive of the idea and this time they were happy for me to charge as long as I didn't use pictures. Subsequently, I followed as many *Fighting Fantasy* sites and forums as I could. This revealed to me that for some reason or other a rift

existed between the official site and the unofficial ones. I first met Steve at Gamesfest 2009 where I said to him that should he ever need someone else to run the official site I would be interested, but nothing was said again for months. It wasn't until November 2010 that I first met Ian at his house after conversing for months about selling his surplus books for him.

What sort of feedback have you received over the years via your website about *Fighting Fantasy* collectibles?

I get a lot of enquiries, mainly people asking me to value there collection or see if I am interested in buying books from them. I have had people e-mail with appreciation that they have one place to go when cataloguing there own collection and most are surprised to see the different cover versions that existed. You do get puritans who want one mint first edition only but others like me want one of everything. I think the other collectables is what rouses a lot of interest as well, myself included, I did not appreciate at first how much tie-in material was released. Apart from general enquires about where the books can be obtained from, nostalgia plays a big part and I get random stories of how much they loved the books all those years ago and they just happen to stumble on my site.

What prompted you to finally pen a collector's guide to *Fighting Fantasy*?

All of the above. After a while I realised the way in which I had set the site up meant, that whilst I had created an extensive resource, no-one could actually realise a full inventory – even me. So using words alone I recorded everything, it was just a checklist at first but soon enough I added the valuation part to make it more appealing and usable. This way I feel that a proper archive has taken shape for historical purposes, all it needs now is a pictorial version – watch this space. I have even added my *Fantazine* articles as a bonus read.

What sort of process do you use to evaluate the "worth" of any given *Fighting Fantasy* item?

Like many I am sure, I have several techniques. I mainly check prices regularly on eBay and take a view on the consistency of the prices. I take into account the cover version, quality, demand and rarity. At the moment I do not put a valuation on signed copies but since I have sold a few lately for more I will take that into account when I re-write the guide. I also try and gauge what people are prepared to pay and what I consider reasonable. Time will tell as well once I have seen the same item pass through the system several times. The collectables are harder to put a value on. I have had to make a good guess at some as they rarely come up, same for the things I don't have or seen for myself but know to exist. What makes me smile these days is when a copy of *Curse of the Mummy* comes up that is not the original and a professional bookseller has seen that it commands circa £40 and they put that as the price for the wizard re-release, good luck I say but caveat emptor young padawan's.

What is the highest price you've seen a *Fighting Fantasy* item sold for?

The highest I see on a regular basis are collections and artwork which can run into hundreds. I do not recall any really eye-watering amounts but I did pay £80 for a box set many years ago and £100 for my pen and ink Allansia map. Some of the books numbered in the higher fifties always command more money and of those a few go for ridiculous amounts where the collector is desperate for it and doesn't necessarily represent the real value. I hope my guide represents the fair price for each book or collectable.

THE MAN IN CHARGE OF THE OFFICIAL WEBSITE

When and how did you become involved in the online *Fighting Fantasy* community?

I suppose it was around the time of setting up the website. A lot of the other sites existed for different reasons and one by one I introduced myself to each site owner, hoping to build up contacts. I also joined the Yahoo! forums. Equally, as people discovered my site I made a lot of new contacts that way.

What was the chain of circumstances that led you to becoming the Warlock of the official website?

Well, it all started with the hint dropping when I first met Steve (Steve does most of the commercial side and website stuff). When I met Ian I took the opportunity to mention my interest in the site as well, it was at this time he indicated I should talk to him and Steve as they were suddenly keen in my interest. At the time I could only assume their interest was borne out of the fact the official site was not being maintained properly. Without pushing to hard I picked my moment and asked them outright what was going on and they invited me to join them last summer for a 'chat'. This was scary stuff, even though I had met them both before as a humble fan I was meeting them on a more official basis. Either way it felt like I'd known them for years and we got on like a house on fire. It was at this meeting that they announced that Dave Holt was no longer working for them and wanted to offer the editorial to me, I couldn't say no to that could I! I had to go away and write a business plan indicating what improvements I would make and how I would re-ignite the interest of the fans that had somewhat diminished over the last year or two. You will be glad to hear that they are keen to include the *Fantazine* and want to bring a lot more of the original content and books onto the site.

What are Ian and Steve like as people now that you've interacted with them?

They are very friendly. Some authors can look at you with a smell under their nose and you get the feeling that the side of the table you are on is firmly where you should stay. Whereas, from the first day I met them both they were genuinely interested and whenever I have been in there company they have always spent time chatting with fans when engaged. It felt a little officious when I first introduced myself on e-mail but I don't blame them as they do get all sorts approach them. Once I got to know them more and we met, the guard was lowered and we get on very well. I even had breakfast with Ian and his family, so very hospitable. Still waiting for an invite from Steve though. I hear from them every week which is nice, they are very much involved. If someone asked me who is the most famous person in your phone book I'd have to say Ian Livingstone.

You've had control of the site for a few months now. How do you think you are settling in?

Okay as it happens, some may disagree. A day doesn't pass without having to answer one question or another. I pass all the rights enquiries onto Steve and I deal with all the fan correspondence. Didn't actually realise how much time it would take up as I spend a lot of time crafting responses to queries, monitoring the Twitter and Facebook accounts among planning and research. I have just responded to a 7 year old wanting help as he was stuck in the *Trial of Champions*!

What sort of changes have you already made?

To be honest, with the time I have, it has mainly been the news updates, competitions, uploading fan submissions here and there etc. But there are areas on the site I have changed to reflect my taking over, typo's and some out of date information. The one problem I have is that I am not proficient in HTML and therefore some of the text and layout in parts have gone skewwhiff. So now that needs fixing. I think the single biggest change is bringing the news to the front page, whereas before you had to delve into the menu system to find anything, now fans can see what is going on straight away. I think the other factor is keeping everything current and make sure you hear about something as soon as I do.

What is the one big change to the site you would like to see in 2012?

As I have said before it has to be the integration of the original material in some way or other, developing a collectable area and probably updating some of the content on the homepage. I hear lot about what is canon or not and I need to explore what this means for the site. Does this mean that the site contains incorrect information or does it mean it is incomplete in some way? Maybe the readers can help me with that and will put it in the cue.

Can you share any plans on how the site might celebrate the anniversary year?

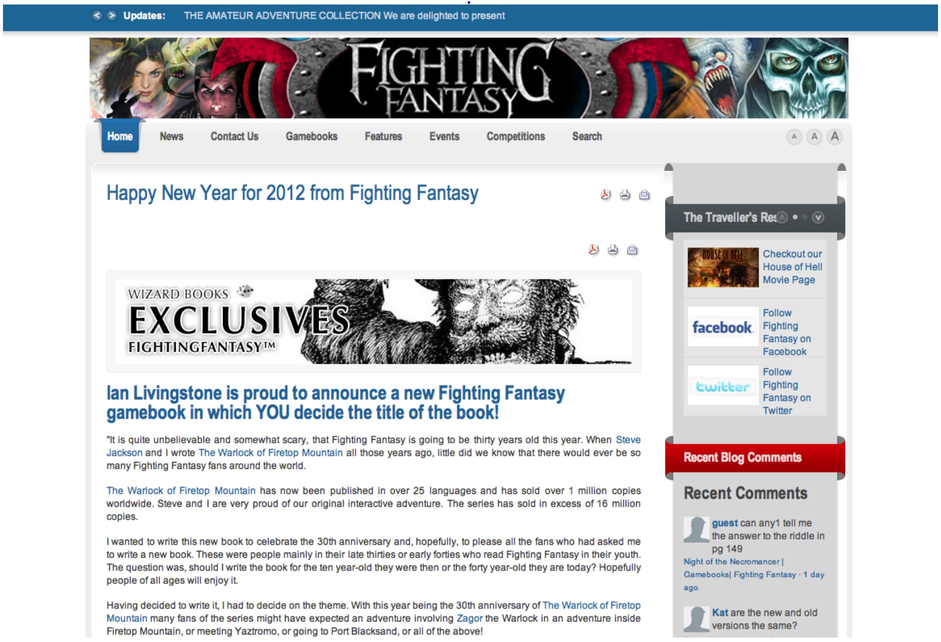
It has to be said that nothing concrete has been planned in respect of an official celebration. I will be arranging a meeting with Steve and Ian over the next few months to discuss plans. We still have a lot to look forward too this year what with the new book coming out in August, it is around then I think we will see the fireworks. One thing I want to do is a few more events promoting *Fighting Fantasy* and hope to get a few more interviews lined up as well.

What are your impressions of *Fighting Fantasy* fandom as a whole?

Very dedicated to keep it alive and kicking this long. Steve and Ian have even commented on the fact they never expected it to be around this long and firmly believe they have the fans to thank. There is a hard-core of fans that have stayed with it all the way and contributed non-stop. The original readership will be heading for forty or already some way into their forties. Some of the younger reader's of today will not even be aware of the original material but we need to keep them in mind and interested for as long as people want *Fighting Fantasy*. You heard me mention earlier of just the other day helping a seven-year-old asking for assistance in solving a problem he had, so they are still out there, we need to keep giving them stuff. I often hear from a Dad or two who couldn't wait to give there son their first green-spined book they once enjoyed. I am even in contact with a lady who obtained the books for her daughter. All I can say is may their STAMINA never fail!

Fighting Fantazine *would again like to thank Jamie Fry for the chance to hear about the future of the official website. Make a visit there at www.fightingfantasy.com.*

FF



Happy New Year for 2012 from Fighting Fantasy

Ian Livingstone is proud to announce a new Fighting Fantasy gamebook in which YOU decide the title of the book!

"It is quite unbelievable and somewhat scary, that Fighting Fantasy is going to be thirty years old this year. When Steve Jackson and I wrote The Warlock of Firetop Mountain all those years ago, little did we know that there would ever be so many Fighting Fantasy fans around the world.

The Warlock of Firetop Mountain has now been published in over 25 languages and has sold over 1 million copies worldwide. Steve and I are very proud of our original interactive adventure. The series has sold in excess of 16 million copies.

I wanted to write this new book to celebrate the 30th anniversary and, hopefully, to please all the fans who had asked me to write a new book. These were people mainly in their late thirties or early forties who read Fighting Fantasy in their youth. The question was, should I write the book for the ten year-old they were then or the forty year-old they are today? Hopefully people of all ages will enjoy it.

Having decided to write it, I had to decide on the theme. With this year being the 30th anniversary of The Warlock of Firetop Mountain many fans of the series might have expected an adventure involving Zagor the Warlock in an adventure inside Firetop Mountain, or meeting Yaztromo, or going to Port Blacksand, or all of the above!

guest can any1 tell me the answer to the riddle in pg 149
Night of the Necromancer | Gamebooks| Fighting Fantasy · 1 day ago

Kat are the new and old versions the same?

WEAVING AN EBOOK FANTASY WORLD

Chris Sterling *is not only a fan of* Fighting Fantasy, *but an important member of Worldweaver, the team bringing the gamebook range to the Kindle.*

Can you give us some background to Worldweaver?

Worldweaver was established in 1996 as a games developer, published in 1997 through EA (Beasts and Bumpkins). We then went on to write tools and utility software for a range of clients and our in house toolkit DX Studio. Final uses of DX Studio range from large screen displays in naval simulators, across to published PC adventure games. Our latest work involves cross platform development with iPhone, iPad, Android and Kindle being great new platforms to build software for.

What is your position with Worldweaver?

Back in 1996 Worldweaver was just me and a friend, where he did the graphics and I did the coding. I can't even draw a box reliably, so this balance worked well! Now, in a CEO role I have to do more business development, but with every new project I like to get involved in the set up. For *Fighting Fantasy* I coded the engine for *Warlock*, and now we have three developers who maintain and configure it for each book.

What sort of other products does Worldweaver supply?

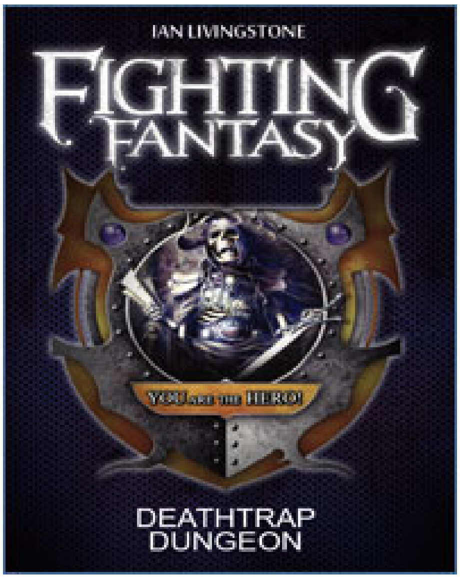
Along with the upcoming *Lone Wolf* series adaptations on Kindle, we also develop iPhone/iPad apps and games, with a medical simulator currently under development for a team at Imperial College. We're also a 'ghost developer', adapting casual games for some US publishers to Kindle, which has very different constraints to other platforms.

What led to the decision to pursue *Fighting Fantasy*?

I was playing through an old gamebook one night (Steve Jackson's *Sorcery!*), and had just got hold of a Kindle 3. In a not-very-difficult leap of thought, it seemed it would be great to have an e-reader handle the dice and map so you could just play a game anywhere, able to carry a full series of books in a pocket device.

How much input do Steve Jackson and Ian Livingstone have in your adaptations?

Both Steve and Ian took a keen interest in the adaptations, and we worked very closely to get the combat and map just right. It took six months to perfect the gamebook engine, which can now be used on the entire series by only changing graphics and data files. The publishing team at Amazon were great too, championing the games as a useful improvement to a popular series.



What led to the decision to render the adventures as more than simply books?

I always remember the downside to the books was that you had to have the pen, paper and dice with you, plus there was always a strong temptation to cheat. With the Kindle apps we can manage the 'turn back' ability, keep accurate scores and inventory, plus also draw a map.

CHRIS STERLING is the man in charge of the Kindle editions of the *Fighting Fantasy* range produced by Worldweaver.

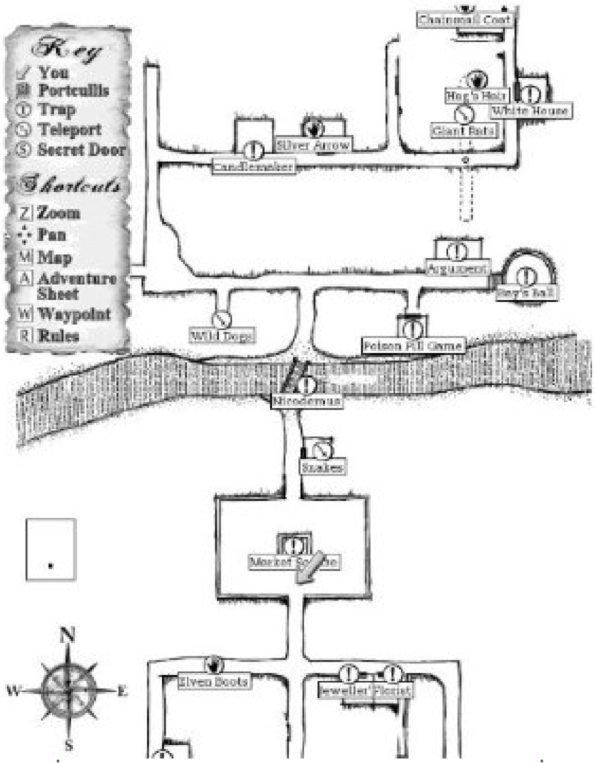
With the map, we went for a 'line of sight' reveal, so you can see drawn what you could see if you were standing in that location and sketched what was around you. As with pen and paper, the map is kept between games so you can find out where you've been and where important items were.

Are there any technical advances or changes you'd like to make with later versions that you haven't quite got your head around yet?
A possible nice-to-have might be an 'instant combat' setting where the battle is complete in one round, which could be handy for those doing a lot of replay. But otherwise the engine is well set for all the *Fighting Fantasy* titles, and I'm looking forward to replaying them with the excuse of being at work.

How long, typically, does it take to adapt a *Fighting Fantasy* title?
It's getting quicker as we go on – it now takes four weeks, so if popular we could be bringing out a new *Fighting Fantasy* title every month.

With three releases out already, what dictates which books you choose to adapt?
We have some forums on the Worldweaver site and on Facebook where we poll fans to see what they'd like to see next. I can reveal we have *House of Hell* and *City of Thieves* as hot contenders, but if your readers want to sway this they are welcome to come and join the discussions. Our groups can all be found at www.worldweaver.com/fightingfantasy

Fans are keen to know if you'll tackle titles that haven't been republished in book form since 1995 (i.e. titles by people like Stephen Hand etc)?
Yes, one of the good things about e-publishing is we don't need to predict and hold stock, so, so long as we can cover development time, all titles can be released.



Would you consider original *Fighting Fantasy* adventures in the future if the range does well?
Yes, our engine would lend itself to anyone in fact having a go at writing *Fighting Fantasy* style games. Time to dig out your old manuscripts!

You've done three titles now. Which are you the happiest with? Have any parts proven a challenge?
I really like *Citadel of Chaos* with the magic spells adding a nice twist. But by far and away the hardest challenge has been shrinking down the asset size and memory use. On the Kindle we have to get the whole download including art and engine down to around 3Mb, and it can't use more than 8Mb of RAM when playing. This was made tougher by having our auto-map feature, as this needed to draw and save a large map (with the line of sight reveal) – at one point I thought we might have to drop it, but in the end it made it through.

IAN LIVINGSTONE
FIGHTING FANTASY
YOU ARE THE HERO!
CITY OF THIEVES

Is there a particular title you personally are keen to adapt? Do you have a favourite from the book series?
I really love *House of Hell* – a tough one, and with the novelty of the FEAR points. We've got a map drawn by our artist for this book now, and can't wait to give it a go.

Various *Fighting Fantasy* titles are also available as apps on the iPhone app store. How do you feel your offerings differ from those?
With our license of the series, we've tried to keep as close to the originals as possible. We felt the e-reader with the mono displays matched the mood of the line art of the books, and by adding the auto-map and dice rolling it meant we could just add convenience to what was already a great offering.

Are you happy with the series sale-wise so far?
We're bound by Amazon to keep all sales figures a secret, but I can reveal we're happy! :-) What really makes our day though are the reviews from those who've played the originals and are really enjoying the new format.

A huge thank you to Chris Sterling and Worldweaver for taking the time to talk to Fighting Fantazine. *Visit the site at www.worldweaver.com.*

FF

FF MINI ADVENTURE

VENGEANCE AT MIDNIGHT

BY ALEXANDER BALLINGALL

HOW TO BATTLE THE SUPER-VILLAINS OF TITAN CITY

In *Vengeance at Midnight* (a sequel to *Appointment with F.E.A.R.* and *Deadline to Destruction*), YOU will once again become the Silver Crusader, a superhero with unusual powers, dedicated to saving the citizens of Titan City from crime. You will come across robberies, kidnappings and destruction – crimes committed by a host of super-villains. You must also discover the identity of the terrorist bomber and thwart their plans – whatever they may be.

You do not have only your super powers to aid you. Through your Crimewatch your friend and informant Gerry the Grass will alert you to crimes even before they are committed, and you can keep in touch with the police. And as you fight and overcome the villains of the underworld, you will discover clues. Some clues will enable you to locate arch-criminals and arrest them; others will give you information on the whereabouts and identity of the terrorist, as well as their plans.

Before setting off to fight the super-villains of Titan City, you must first determine you own SKILL, STAMINA and LUCK scores by rolling dice as described below. On page 21 there is an *Adventure Sheet* that you may use to record the details of your adventure. You are advised to either make records on the *Adventure Sheet* in pencil or take photocopies of the sheet to use in future adventures.

Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter the total in the SKILL box on the *Adventure Sheet*. The exception to this is if you have *Super Strength*, in which case you will start with an automatic SKILL of 13.

STAMINA is your general health and fitness, your determination and your will to survive. Roll two dice; add 12 to the number rolled and write in the appropriate box on your sheet.

LUCK simply indicates how naturally lucky you are. Roll one die, add 6 to the number and record it on your *Adventure Sheet*.

As you'll soon see, your SKILL, STAMINA and LUCK scores will change constantly during your adventure. You should keep accurate records of these scores, and for this reason you are advised to write small in the boxes or keep an eraser handy! However, you must never rub out your *Initial* scores. You may be awarded additional points to your scores, but these must never exceed your *Initial* scores.

Battles

You may come across paragraphs in the adventure that instruct you to fight a villain of some sort. You should resolve the battle in the following way:

First record the villains SKILL and STAMINA on a spare sheet of paper. The scores for each villain are given in the book each time you have an encounter.

Unlike other Fighting Fantasy adventures, you may not kill the criminals you are fighting! As a sworn upholder of truth and justice and all that sort of stuff, you may not *kill* the criminals you are fighting, no matter how evil they may be. But *they* will be attempting to kill *you*! If you manage to reduce the STAMINA of your opponent to zero, you have killed him and must lose 1 Hero Point as a result. When a criminal has been reduced to 1 or 2 STAMINA points he will surrender himself to you.

The sequence of combat goes as follows:

1. Roll two dice for the criminal. Add his SKILL. This total is the criminal's Attack Strength.
2. Roll two dice once for yourself. Add your own current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than his, you have landed a blow; proceed to Step 4. If the criminal's Attack Strength is higher than yours, he has landed a blow on you; proceed to Step 5. If both Attack Strengths are equal, you have avoided each other's blows; start the next Attack Round from Step 1 again.
4. You have landed a blow on your opponent, so subtract 2 points from his STAMINA score. You may use your LUCK here to do additional damage – see later.
5. The criminal has landed a blow on you, so subtract 2 points from your STAMINA score. Again, you may use LUCK at this stage (see below).
6. Make the appropriate adjustments to either the criminal's or your own STAMINA scores, and to your LUCK score if you used LUCK.
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the STAMINA score of the criminal has been reduced to 2 or less, or your own STAMINA has been reduced to zero. A criminal with STAMINA of 2 or 1 is semiconscious and will give himself up. A STAMINA score of zero (for you or the criminal) is equivalent to death. If you kill a criminal, you must lose 1 Hero Point, so be careful about this and use your LUCK when appropriate.

Rumours are swirling in the Titan City underworld that a new super villain is poised to unleash a new reign of terror upon the unsupecting city. YOU, the Silver Crusader, defender of Titan City, are needed to unmask and defeat this super villain before the chaos can spread. But can you unravel the hints and clues you have gathered in time to make a difference?

If you are fighting more than one opponent at the same time, simply roll one Attack Strength for yourself and compare it to all other combatants' scores.

Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be Lucky or Unlucky (details of these will be given in the encounter itself), you may call on your luck for help to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are Unlucky the results could be disastrous.

The procedure for using your LUCK is as follows: roll two dice. If the number rolled is equal to, or less than, your current LUCK score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky, and you will be penalised.

Each time you *Test Your Luck* you must subtract one point from your current LUCK score. You will soon realise that the more you rely on your LUCK the more risky your task will be.

Using Luck in Battles

In battles you always have the option of using LUCK either to inflict a more serious wound on a criminal you have just hit, or to minimise the effects of a wound the criminal has just inflicted on you.

If you have just landed a blow on your opponent, you may *Test Your Luck* as described above. If you are Lucky, you have landed a severe blow and may subtract an extra 2 points from the criminal's STAMINA score. If you are Unlucky, however, the blow glanced off and it only did one point of damage to the criminal (i.e., give him a point back).

If the criminal has just hit you, you may *Test Your Luck* to try and minimise the effects. If you are Lucky, you have managed to avoid the full force of the blow. Restore 1 point of STAMINA (instead of losing 2 points you lose only 1). If you are Unlucky, you have taken a more serious blow and must subtract 1 extra STAMINA point from your score (i.e. 3 instead of 2).

Don't forget that each time you *Test Your Luck* you must subtract 1 point from your own LUCK score!

Restoring Skill, Stamina & Luck

Instructions for restoring your characteristics through rest or healing will be given in the paragraphs as appropriate.

Hero Points

As you defeat super-villains and solve

VENGEANCE AT MIDNIGHT ADVENTURE SHEET

SKILL
Initial Skill =

STAMINA
Initial Stamina =

LUCK
Initial Luck =

HERO POINTS
3

CLUES

INVENTORY

1

2

3

SUPER POWER

Super Strenth

Psi-Powers

Energy Blast

ETS

crimes, you will be awarded Hero Points, which should be recorded on your *Adventure Sheet*. They have little to do with your main objective, which is to unmask and stop the terrorist, but they are a measure of how successful you have been in your adventure. As you will find, if you play the game again with a different super power, the solution to the adventure will be different so you can rate your own performances with each of the four powers.

However, in a difference from previous Silver Crusader adventures you begin with some Hero Points. You begin with 3 Hero Points and there are now consequences to having zero Hero Points. Should at any time your Hero Points score fall to zero, you are to turn to paragraph **99** immediately.

Equipment

Regardless of which superpower you choose, you are able to carry a *maximum* of *three* items with you at any one time, which should be recorded in the Inventory box on your *Adventure Sheet*.

SUPER POWERS AND CLUES

Before you start your adventure, you should choose which of the four super powers to start with. You will also start the game with 2 clues. After you have chosen your power, but before you turn to read the "Opening Gambit" to start your adventure, choose your super power, locate and read the clues and enter the information on your *Adventure Sheet*.

Super Strength

You have the strength of many men. The muscles of your immensely powerful arms and legs bulge through the fabric of your costume. They are developed to the point of perfection and you always fight with a SKILL of 13. You also have the power to fly through the air at any speed you wish. This allows you to hover above the ground or to chase and catch up with the fastest jet.

You may choose two clues from the following:

24 65 106

Psi-Powers

You have extraordinary mental abilities. You are able to reach into the thoughts of most other humans (and some animals) to read their minds and influence them. You also have limited powers to make objects move, and even to change their very nature. However, using these powers of yours is strenuous; each time you use your *Psi-Powers* you must deduct 2 STAMINA points.

You may choose two clues from the following:

65 106 152

Enhanced Technological Skill (ETS)

Your considerable intelligence has allowed you to develop a whole collection of hi-tech gadgetry. Through advanced micro-circuitry designs, you have been able to miniaturize most of these gadgets so that they fit conveniently into a special Accessory Belt worn around your waist. Whatever the situation, you are usually fortunate enough to have something appropriate to use.

You may choose two clues from the following:

88 106 152

Energy Blast

You are able to summon up electrostatic energy from within your own body and channel it out through your fingertips. You can aim these Energy Bolts at adversaries or objects and your control is such that you know – before you aim – just how much power to use. You have taken an oath, though, that you will only ever stun humans, no matter how villainous they may be. When using *Energy Blast*, you need only determine whether or not your aim is true; if you hit a human opponent, the effect will be an automatic stun. Test your aim by rolling two dice. If the result is less than or equal to your SKILL score your blast has hit. If not, you have missed and normal combat must be fought instead. Each time you use your powerful blast you must deduct 2 STAMINA points, so use it wisely.

You may choose two clues from the following:

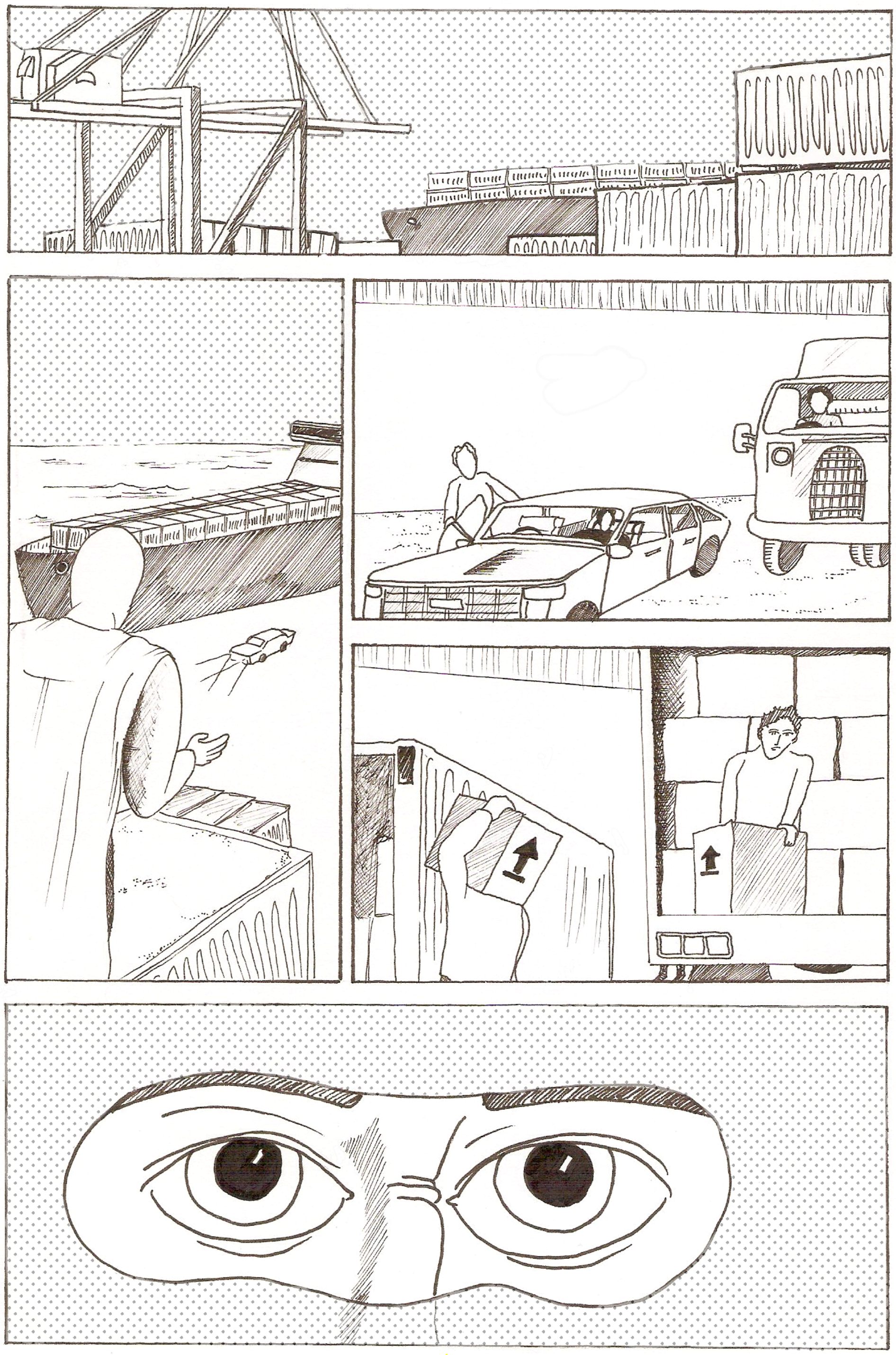
24 106 122

OPENING GAMBIT

On the east coast where the surf is particularly good is the vast gleaming metropolis of Titan City, home of the Titan Tigers pro football team and location of the famous Addison Square Gardens events venue.
It is also home to yourself, Jean Lafayette, and a home which you have dedicated much of your time to defending, doing so under the guise of your alter ego, the superhero the Silver Crusader.

It is a city that has been enjoying a period of relative calm, removed from the usual machinations of super criminals. In fact, the last major criminal event to shake the city had been the repeated attempts by the hitman Durmoc to assassinate a consultant for the think tank organisation the Sphinx Foundation some months ago. Since then you have concerned yourself with dealing with the petty crimes that usually take place, allowing yourself to be a visible presence to the criminal underworld: one that might either outright deter their activities, or at least cause the criminals to reconsider their actions.

This lull in major activities has been good for your regular job. Your boss Jonah Whyte had previously become increasingly annoyed with your feeble excuses when your missions against the forces of evil made you late for or absent from work. Your long uninterrupted run of turning up on time for work has done wonders and your workplace has become a lot easier to enjoy with Whyte no longer ranting at you every day. The break from major threats has also been good for your love life, having met a young woman by the name of Helen Gray at

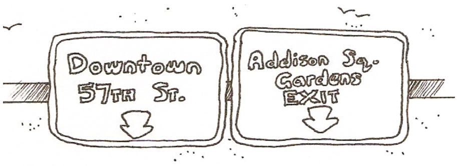


a party held for a friend of a friend. Since that meeting a year and a half ago where you hit it off, you have been almost inseparable.

Now, however, rumours have reached your ears that such peace and quiet may be coming to an end. Rumours of a major assault on the city by a new super-villain. For the past month you have kept your ear to the ground and leant heavily on your informant Gerry the Grass, attempting to learn something more substantial about this disturbing rumour. The fruitlessness of these endeavours has frustrated you as you can feel in your bones that the plot is moving closer to execution.

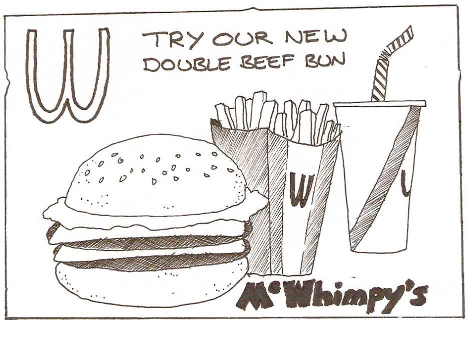
Then came a single line from Gerry only two hours ago just as you finished work for the week. Gerry's most recent message, *Something is going down at the docks this Friday*, has brought you out on this bitterly cold evening to the docks on the south-east shores of the city. Here, from your perch high above the vast forest of metal shipping containers, you watch the docks keenly for any signs of the rumoured activity. Eventually you sense, more than see, what you have been looking for, and drop from your place on the crane to land silently atop a tall stack of containers. With several bounds from container to container, you descend quickly towards the action.

A car and a nondescript truck have pulled slowly into the yard, coming to a gentle halt beside one of the numerous containers, and a small group of people are quickly assembled to begin transferring boxes from the container to the back of the truck. Will you dive into the fray and attempt to end the shipment now through combat (turn to **186**), move closer and use *Psi-Powers* if you have them to pluck the destination of the goods from one of the criminals' minds (turn to **76**), use a Directional Transponder device from your Accessory Belt if you have *ETS* to track the truck to its destination (turn to **268**), simply attack from your position using *Energy Blast* (turn to **116**), or wait until the truck is loaded and attempt to hitch a ride on its roof (turn to **37**)?



1

Taking a hold of Kawalski's megaphone, you switch the device on and in your steadiest voice call out for the villain to emerge. Nothing happens. If you possess the ability of *Psi-Powers* you can attempt to lure the man out via an implanted mental suggestion (turn to **212**). If you instead have *Energy Blast* or *Super Strength* you can threaten to attack the building (turn to **42**). If you possess none of these abilities, or simply wish to see if you can convince the man by the power of simple persuasion, you must *Test your Skill* and then *Test your Luck*. If you fail one or more of the rolls, turn to **113**. If you succeed with both rolls, turn to **82**.



2

Your plan to land on the truck doesn't go according to plan as you find yourself falling through the previously solid object. You crash to the ground painfully (lose 3 STAMINA points) and roll up to see the truck still driving towards the police car barricade. It takes a moment or two for you to realise that the truck is an illusion and when you look to the street beyond the line of police cars you can see the real truck at the street corner. Atop the truck you can just make out the figure of a man with an earring in the light of the street lamp, his hands waving in your direction. Before you can say anything about the nature of the trick, the police open fire on the truck illusion and you have to dive for safety to avoid being shot. At the same time the illusion winks out of existence and you poke your head above your makeshift cover to see the man climb back into the real truck and drive it away. With the police looking at you in bafflement you turn to investigate the boxes inside the depot when the building is ripped apart by an explosion. Roll one die. The number is the amount of damage you suffer from debris from the explosion. Deduct this from your STAMINA score. Staggering away from the burning husk of the depot you know there is little to be learnt here now. You head home for the evening to consider a new avenue of pursuit. Turn to **74**.

3

The cell door is opened to show a red-haired man lounging on the uncomfortable bench provided in the small room. The man, Patrick "Yojimbo" O'Modell, looks up as you enter and sighs in frustration.

'Eh, you,' he manages. 'Wadda you want, you jumped up do-gooder?'

'Answers,' you reply brusquely.

'Well I know that two plus two equals four, if that helps,' the prisoner says with a laugh.

You cross the small gap between you and force your arm under O'Modell's chin, pinning his back to the concrete cell wall. 'You know what is going down. Tell me what you know!'

Patrick spits in your face, so you retaliate by throwing him across the cell to another wall to rough him up at bit. The cellblock officer doesn't look on happily, but in the end says nothing.

'Banner Street!' cries the red head, 'Banner Street!'

'What is that to me?'

'It is where Janus plans to launch her attack!' screams O'Modell.

You let the petrified man go and back away. 'That wasn't so hard, was it?' you grin and stalk from the cell.

If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, with your time here concluded, you will have to seek information somewhere else in the city. Turn to **120**.

4

Abudon Park looks particularly nice at this time of the day and isn't hugely busy yet. As you walk through the park, you enjoy the view despite the slight bite of the oncoming winter that hangs in the air. Do you have someone in particular that you are expecting to meet here? If so, convert the nickname of the person into numbers using the system A=1, B=2, C=3 etc. Add the numbers together and turn to the reference indicated by the total. Otherwise, there are a few places you could look for clues. You could try:

The lake.	Turn to **236**.
The back paths.	Turn to **101**.
The Olgivy statue.	Turn to **177**.

5

The electronics and appliances department is awash with gadgets, from screens to cameras to footspas. People wander the aisles looking at the different allegedly life-improving gizmos on offer. On the surface of things there doesn't appear to be anything going on here that might help you with your investigation. If you wish, you could hang around for a bit longer, turn to **124**. Otherwise, if you have not already done so, you can visit the books and toys department (turn to **66**), a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

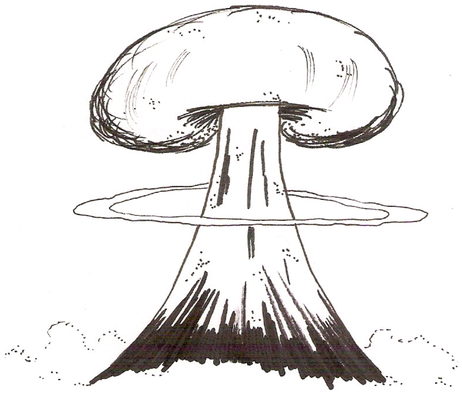
6

Your way with words seems to have deserted you this morning as you are only succeeding in making the man angry. You apologise and back off. If you wish and have the ability, you can attempt to use *Psi-Powers* on the man to see if he is hiding something. Turn to **141**. Otherwise, as you walk away from the booth you consider your next move. If you have not already done so, you can attempt to talk to the young woman at the other stall (turn to **87**), head down to the floor below to talk to one of the counsellors (turn to **20**), or try and see what you can learn in the café (turn to **64**). If you have exhausted these options or they don't appeal, you will have to go elsewhere to carry on your mission. Turn to **120**.

7

With very few places to escape to due to being on top of a skyscraper, you throw yourself off the side of the building and begin plummeting towards the ground, a move that surprises Lady Chartreuse with its desperation. While this has temporarily put you out of the reach of the Federation's emissary, you now have to solve the immediate problem of the quickly approaching street. Which super power do you possess?

Super Strength	Turn to **252**.
Psi-Powers	Turn to **46**.
ETS	Turn to **216**
Energy Blast	Turn to **163**.



8

You get the man with the scarred cheek in your line of sight and strike for his mind. Roll two dice. If the total rolled is greater than your SKILL score, turn to **179**. If the total rolled is equal to or less than your SKILL score, turn to **119**.

9

With the weather not quite as welcoming as it could be, it is unsurprising that the rotunda is currently unoccupied. Once Christmas approaches, however, it will be filled by brass bands more days than not, piping out various seasonal carols. For now though, it is empty apart from leaves that are starting to colour and fall. *Test your Luck*. If you are Lucky, turn to **254**. If you are Unlucky, you leave the rotunda. Will you now, if you haven't already done so, visit the Park Maintenance Office (turn to **80**), try the Olgivy statue area (turn to **177**), or wander the back paths of the park (turn to **101**)? If you have already tried these, or they do not appeal, you will have to leave the park and try elsewhere. Turn to **120**.

10

The secretary bobs her head in understanding. After a quick check she informs you that Houghton has a spare slot in half an hour. If you still wish to see him, you are happy to wait till you are called. Turn to **188**. If you don't want to wait, you can either, if you haven't already done so, head upstairs to the studio (turn to **103**), or down to the café (turn to **64**). If neither appeals, or you have already tried them, you must go somewhere else for clues to your investigation. Turn to **120**.

11

You unfortunately can't quite close the distance and your body is swallowed whole as the Megabyte Modem store goes up in an explosion of concrete, glass and steel. Your days as the Silver Crusader, or indeed anybody else, are over. It will take the engineers a week to pick the unrecognizable remains of your body from the twisted wreck of the building.

12

You pull some Perception Goggles from your Accessory Belt and, after putting them on, begin toggling through the various options. The thermal imaging option captures your attention straight away as none of the six people walking towards you and the police are giving off any heat. You are fairly sure that what you are looking at is an illusion. You can either rush them (turn to **84**), or you can throw something at them to try and dispel the illusion (turn to **182**).

13

When after waiting a moment or two you find that no one answers the door, nor can you hear sounds of life from within the apartment, you are faced with a dilemma. You can either break into the apartment by turning to **135**, but also lose 1 Hero Point for the blatantly criminal act, or you can leave the apartment building and try a new location within the Downtown area. Again, if you know the address of someone you'd like to speak to and you haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already tried them:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

14

The buxom woman with cropped black hair crumples to the ground, unconscious because of your Energy Blast. The man with the scar across his cheek is initially startled by this, then greatly angered. He directs the four other thugs to your now exposed position where they set about attacking you. While they do so, they prevent you from stopping the man with the scarred cheek from loading the unconscious woman into the cabin of the truck, joining her there, and then driving the truck from the docks. Fighting all at the same time, resolve the battle below.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8

If you successfully subdue the four criminals, you are left to wait for the police to arrive (add the code word *Tied Up* to your *Adventure Sheet*). Once they have done so, and you have handed over your prisoners, you must look elsewhere for clues as to what is going on. Turn to **74**.

15

The kitchen is occupied by a man dressed head to foot in black that is winding up a phone call with his back to you. When he hangs up it doesn't take any effort to slip up behind him and with a blow to the neck, render the man unconscious.

Leaving the body slumped on the floor of the kitchen you begin an exploration of the premises in search of anything that might clue you in to what is supposedly going to happen in Titan City soon.

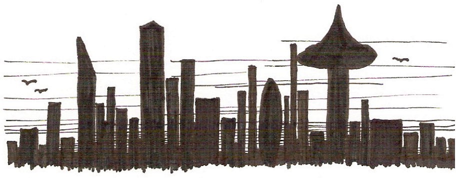
From all appearances The Black Lobster is what it claims to be, a restaurant. But going through its papers you do note some strange expenditures on uniforms. Following up that line of enquiry you head to the staff changing room and search through the lockers. At the bottom of a locker labelled 'Chris' you find three transparent plastic packets that clearly don't contain chef whites or porter uniforms. It is a trouser-shirt combo in a tan colour with brown piping. If you wish to take a uniform, add it to your Inventory.

With nothing else to see here, and the police and CIA on their way to arrest the man in black, you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



16

With bits of glass, wood, and brick still falling around you, you pick your slightly dazed self up off the carpet of the second floor. At the same time, you can hear the pounding of feet as people come charging up the stairwell to investigate the commotion you have created. You turn to face the stairwell just in time to see four thugs swarm out of the narrow opening, pumped up and ready to deal death. You must fight all four at the same time as you defend yourself. Resolve the battle below.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8

If you manage to subdue all four, in the sudden silence that follows the heat of battle you are alerted to the sound of a car engine starting. Dashing to a window you spot the car that accompanied the truck pulling away from the curb and driving away into the night. What will you do now?

Investigate the ground floor?	Turn to **136**.
Flee the building?	Turn to **60**.
Summon the police?	Turn to **112**.

17

You try and see if you can at least push the crowd back, if not knock some of them out, with your ability, by widening the radius of the blast. You will need to *Test your Skill* as normal for an ordinary blast and then test it a second time, deducting just 1 point of STAMINA on this occasion. If you fail one of the two rolls, your blast fails to work properly and you will have to either fight it out (turn to **227**), or attempt an escape (turn to **91**). If you succeed with both rolls, your blast knocks out two of the crowd who were standing close to each other while knocking a further five back along with your knife-wielding attacker. If you wish you can use this opportunity to flee the park (turn to **120**), or you can rush straight back into battle with the mob. If you choose this second option, when it comes to the battle you can skip the first two listed thugs due to them now being unconscious. Turn to **227**.

18

Your Accessory Belt is equipped with a device to warn you if someone is attempting to directly influence your mind. And the Mental Confuser is giving off a warning signal right now. You warn the counsellor that you aren't a client of his and that you don't appreciate having your mind probed. The blue fur ball gives you a sheepish grin and shrugs his shoulders. He leaves his seat and goes to a small wet bar where he pours himself a drink.

'I don't know what to say, Crusader. These are troubled times. I have a feeling that what you are looking for can be found at the Wormwood Scrubs facility. Ask for the guard named Michaels. He was once a client of mine.'

With that scrap of information in hand you leave the counsellor's office. If you have not done so already, you can venture up the stairs to the next floor (turn to **103**), or investigate the café (turn to **64**). If you have already done both, or wish to try another tack, you can look for clues in another place. Turn to **120**.

19

You pull the Mind-Confuser from your Accessory Belt and activate the device, the waves it generates spreading across the room in an attempt to scramble the thought patterns of the two men engaged in the fight and render them harmless. Roll two dice, one for each man. If you roll a 1 or a 6 for either man, the device fails to work on them. If it works for both of them, skip down to after the battle below. If it fails to work only on the man in the business suit, turn to **243**. If it fails to work only on the man in the super suit and cape, turn to **86**. If it fails to work on the pair of them, the battle continues and you will have to end it by physical force. If you happen to knock out the main in the super suit costume before you knock out the man in the business suit, the battle ends immediately and you can turn to **243** straight away.

	SKILL	STAMINA
MAN IN BUSINESS SUIT	6	9
MAN IN COSTUME	8	10

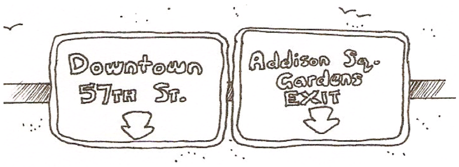
Once you have subdued both aggressors, taking 2 Hero Points for the capture of the man in the cape you learn is known as The Warlock, you hand them both over to the police who have arrived with Detective Wojak in charge. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

20

You arrive on the landing of the second floor. Through a doorway and along a short corridor you come to a pleasantly appointed reception area where a secretary sits behind a desk, her fingers flying so fast across the keyboard that all you can see is a blur. She stops when she spots you approaching her desk and issues a polite greeting as she sizes up your superhero costume. You explain that that you would like to speak to one of the counsellors and her expression was clearly one of "and you *really* need to". The secretary then asks if you have an appointment. If you are aware of the name of one of the counsellors, convert their last name by the method of A=1, B=2, C=3 etc. and add the numbers together, turning to the new reference given by the total. If you have *Psi-Powers*, you can attempt to pluck a name from the secretary's mind (turn to **67**), or use *ETS* to try and hack her computer for a name (turn to **137**). Otherwise, you confess that you don't have one. She agrees to see if there is an unfilled slot or a cancellation that would allow you to speak to one of the counsellors this morning. After some checking on her computer, she is delighted to say that you can be squeezed in half an hour from now if you are willing to wait. If that is the case, turn to **188**. If you feel you cannot hang around here for that time, you can, if you have not already done so, head up to the studios on the next floor (turn to **103**), or head downstairs and see what can be learnt in the café (turn to **64**).



21

Making it to the roof as soundlessly as you can, you move about the old smoke stacks and modern ventilation units in search of a way into the building. Eventually you find a maintenance hatch that would allow service people onto the roof to effect repairs. The only drawback is that the hatch is bolted and the bolt is rusted solid. You can attempt to smash it open with brute strength (*Test your Skill*) or *Energy Blast*. If you succeed with the required roll, you remove the bolt and pull the hatch open (turn to **230**). If you have ETS you pull the Variable Microlaser from your Accessory Belt and carve the bolt off the hatch (turn to **230** also). If you fail or don't have the requisite super power, you have to return to the street level and locate another way in (turn to **260**).

22

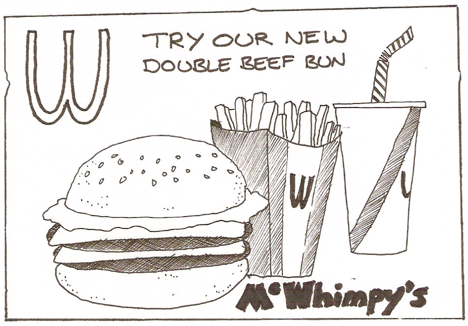
Thanks to the tip from Captain Belcher you walk right up to the counter and ask for Warren Johnson. When the man in question comes out from the kitchen area, wiping his hands on his apron, he spots you, panics, and makes a run for it. *Test your Luck*. If you are Unlucky, Johnson makes it to the rear exit of the store before you can stop him. Turn to **257** to continue your pursuit of the criminal. If you are Lucky, you are able to leap over the counter and land a blow on the man that sends him crashing to the floor unconscious (add 1 LUCK point).

You talk with the staff while you wait for the police to arrive and as you do you realise that Johnson was one of the criminals working on the docks the previous night (add the codeword *Burger King* to your *Adventure Sheet*). Once Captain Belcher arrives to take Johnson into custody, you leave the place in search of fresh information. Turn to **120**.

23

The super-villain slumps to the floor, unconscious (add 10 Hero Points to your score). You contact the police via your Crimewatch and soon the warehouse is filled with people.

You look at all the people swarming about, both police and CIA. Do you have *Justice Served* on your *Adventure Sheet*? If you do, turn to **250**. Otherwise, turn to **228**.



24

Butterfingers Johnson is a low level crook who has been trying to go straight, something quite difficult to convince the authorities of when he is suspected of retaining his ties to the underworld. He has a menial job at the McWhimpy's Burger Bar on 43rd Street, and is currently watched by teams from the FBI due to having once been a hired goon of the, as yet uncaught, criminal mastermind The Dealer. Despite his now apparently law-abiding ways, he may have valuable information to offer.

25

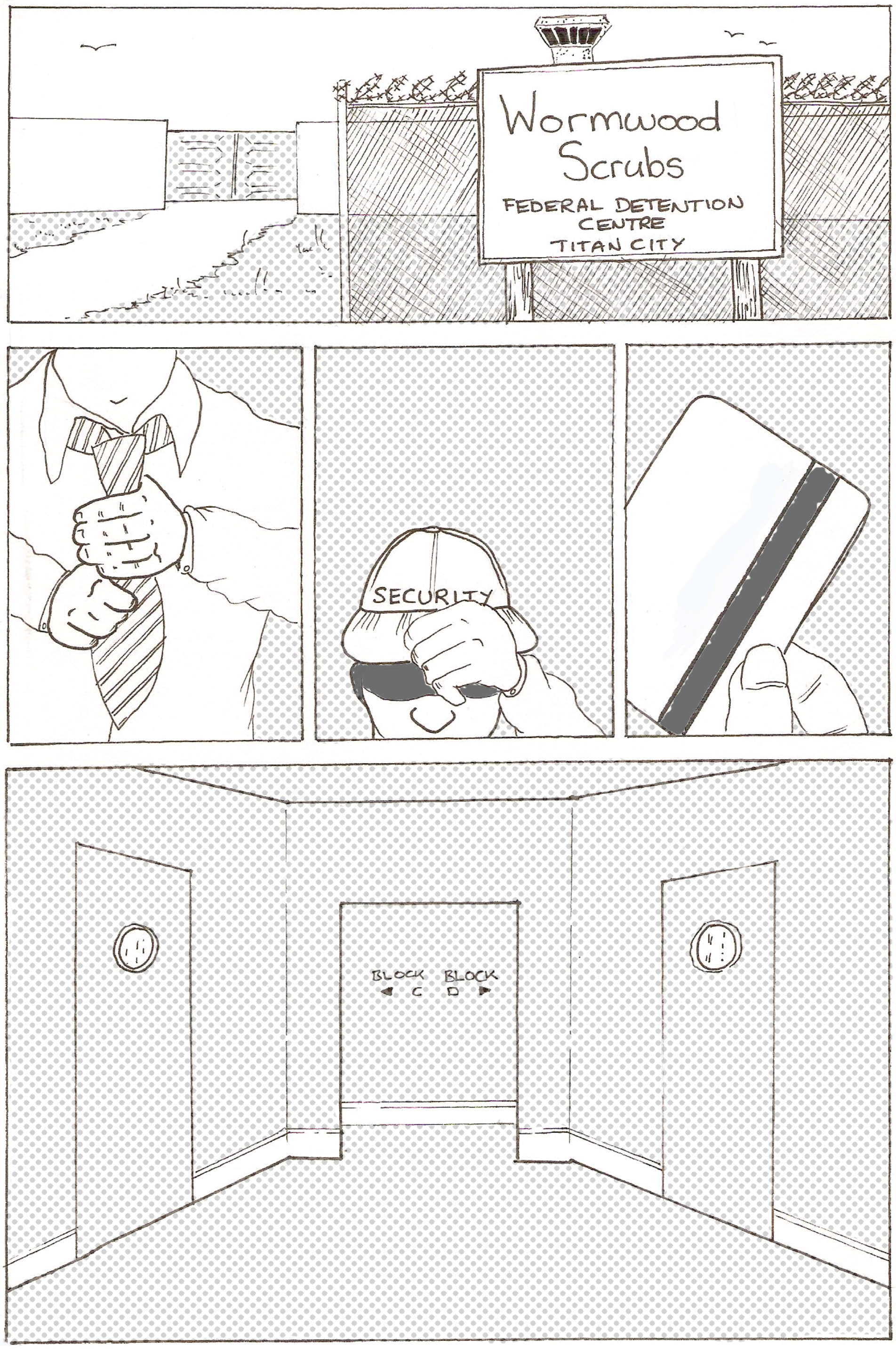
You get a good rapport going with the young lady and learn that she is a fairly recent arrival to Titan City, having come to be with her boyfriend. While you don't learn a great deal from her, she does mention that her flatmate is a waitress at Manny's Coffee Shop, and that she commented once that it was believed that various criminals passed messages to each other there. She shrugs her shoulders at that. Add the codeword *Coffee Spy* to your *Adventure Sheet*. With nothing else to be gained from the conversation, you bring it to a natural end and thank her. If you still believe that she has something to hide, you can attempt to use *Psi-Powers* if have that ability, turn to **115**. If you don't possess that super power or don't wish to use it, there are other options open to you. If you haven't already done so, you can try and talk to the man at the other booth (turn to **150**), you could go down a floor and speak to one of the counsellors (turn to **20**), or you could try and see what can be learnt from the people in the café on the ground floor (turn to **64**). If none of these appeal, or you have already tried them, then you will have to go elsewhere for information. Turn to **120**.

26

As you bring your Crimewatch up towards your mouth to put a call through to the police about the warehouse and the criminals you have arrested, you are bodychecked by someone dashing out of the shadows where they have stood unobserved. You go flying across the room and into a wall (lose 2 STAMINA points).

Dizzily standing from the throw you move just in time to avoid a powerful kick to the head from your assailant. Coming up from your defensive roll, you can't see anyone in the room apart from the unconscious thugs on the floor.

Will you move towards the computer terminal (turn to **246**), or towards the stairwell door (turn to **187**)?



27

Dressed in the uniform you obtained and keycard in hand, you enter Wormwood Scrubs via the staff entrance and are able to move about unmolested through the complex. So, which of the criminals incarcerated here do you wish to talk to? If you have already fought and captured Volt Head at the Megabyte Modem store, you can visit his cell if you wish by turning to **43**. If you haven't captured him, captured him elsewhere, or wish to talk to someone else, you could drop in and interrogate two criminals you put behind these bars some time ago. Which will it be?

The Dynamo.	Turn to **196**.
The Titanium Cyborg.	Turn to **175**.

28

Distracted by the number of targets you are engaged in fighting, it takes you several moments too long to realise that two of your opponents have retreated from the battle. The man with the scar on his cheek and the buxom, younger woman had stepped away from the fray and climbed into the cabin of the truck while you were otherwise occupied. Now, as you lazily deflect a blow from one of the remaining thugs, you can only watch the taillights of the truck as it exits the dockyards and disappears into the gloom of the night. Unable to follow, you must now resolve the battle with the four remaining criminals (using what remains of their STAMINA scores from paragraph **186**). When they have all been subdued, you then wait for the police to arrive to take them into custody (add the code word *Tied Up* to your *Adventure Sheet*). With nothing to be learnt here anymore, you have to decide where else to look for clues once they police take over the crime scene. Turn to **74**.

29

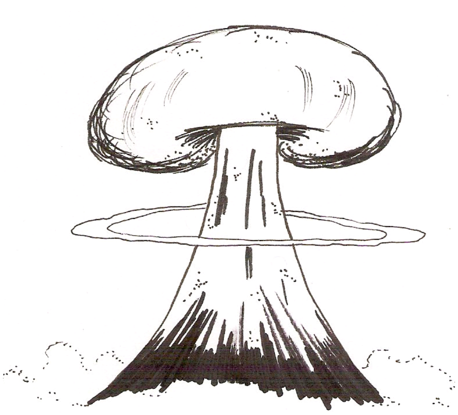
If you manage to hit your target it doesn't stun the woman, but reduces her STAMINA score to 7. If you miss, her score remains unchanged. Resolve the battle below after making any necessary adjustments.

DA FEMME	SKILL 10	STAMINA 13

If you defeat her, gain 2 Hero Points for her capture. Now, with the police having taken the super-villain into custody, if you have not already done so, you can visit the books and toys department (turn to **66**), a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

30

Lady Chartreuse rescues you from you fall. She then takes you into custody so that you can eventually be presented to the Federation for judgement. For now your investigation ends here and someone else must rescue Titan City from the fate threatening it.



31

With a bit of skill and a lot of luck you manage to strike deep into the heart of Veronica's mind and send an impulse that causes her to fall asleep.

Captain Reginald Belcher answers your call to the police via your Crimewatch. The officer takes both Veronica and Johan Brown into custody so that the courts can attempt to sort out the issue properly this time.

Leaving Addison Square Gardens behind, it is time for you to hunt out clues somewhere else. Turn to **120**.

32

While holding the coffee in your hands, you realise with a start that Kawalski is the man "Katz" that had been observed talking with the missing *Titan Times* reporter Norman Kingsley. He was the last man to be seen with the reporter before his disappearance and yet he hasn't made this known to the ongoing missing persons investigation?

You are extremely suspicious of the police officer and while pretending to drink the coffee he has provided, you subtly force him in the direction of the head detective's office.

Kawalski is quite uncomfortable now as you knock on the door and almost drag him into the office belonging to Detective Wojak.

Before either Wojak or Kawalski can say anything you push Kawalski into the chair in front of the detective's desk and almost slam the cup of coffee he gave you onto the desk.

'Detective, I think you need to have a long chat with Officer Kawalski here about behaviour not befitting a member of the Titan City Police Service,' you state flatly with a hand on Kawalski's shoulder to keep him seated. 'He may have vital information about the whereabouts of reporter Norman Kingsley.'

Wojak thanks you for your help and summons some other officers to him (add the codeword *Justice Served* to your *Adventure Sheet*).

Now, do you have *Chain Gang* noted on your *Adventure Sheet*? If so, turn to **233**. If you have *Tied Up* instead, turn to **145**. If you have *Trussed Up*, turn to **118**. If you have *Sword Man*, *Burger King*, or *Mutant Boy*, turn to **220**. If not, but you have a Teddy Bear and want it examined by the forensics division of the police, turn to **174**. If you have none of these, you leave the building in search of more clues. Turn to **120**.

33

9th Avenue comes into view and it isn't long before you are stepping through the wood and glass door that makes up the entrance to Manny's Coffee Shop. You get a few odd looks from the customers inside the store who are not quite able to wrap their heads around the idea of the Silver Crusader standing in a coffee shop like a regular customer.

Do you have the codeword *Coffee Spy* on your *Adventure Sheet*? If so, turn to **251**. If not, continue reading.

There is spare selection of customers at this time of day. Who will you talk to?

The young man in the trilby?	Turn to **219**.
The waitress serving the tables?	Turn to **104**.
The older couple?	Turn to **171**.

34

This is a start, but you also have to have a lead on where the criminals are launching their plan. If you know where their base is, take the name of the street it is located on and convert it to numbers using the code A=1, B=2, C=3 etc. and add the numbers together. Add 1 to the total and turn to the new reference. If you don't know where the criminals are located, turn to **200**.

35

'Well, Jean,' the counsellor begins, 'it does not always pay to hide.'

You look at the man in horror at his unmasking for your first name and realise he has plucked it from your thoughts. After your encounter with the Macro Brain you put some effort into mastering your thoughts to prevent this and quickly run through a mental exercise to obscure things before Houghton can dig any deeper.

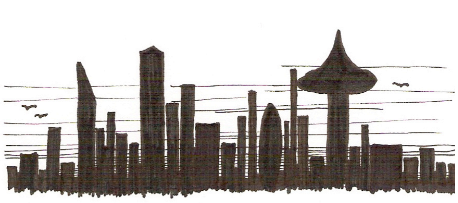
The growl of irritation that comes from your throat alerts the small blue man to the fact that he might have pushed things too far. 'My apologies, Crusader, but you must understand that I was only making sure I was safe. I have been attacked in this room before by those I have tried to offer counsel.'

The furry individual begins writing on a sheet of paper, pen working quickly as he writes out a note. He then holds out the paper towards you. 'A peace offering,' he explains. 'The name of an individual and a place and time to meet them. I believe that they might be able to offer you some help.'

You take the proffered item and look it over.

> *Miranda Jones aka "Miracle"*
> *Olgivy statue, Abudon, 10:30am*

With an unsatisfied nod, you leave the office. If you have not already done so, you could climb the stairs to the next floor (turn to **103**), or try your luck in the café (turn to **64**). Otherwise, if those options have been tried, you will have to look in fresh locations for new clues. Turn to **120**.



36

With the restaurant closed at this time of the day, you make your way to the back of the building to find a way in out of the eye of the public. Once there, you find that the back door is locked. You can break in to investigate if you wish (turn to **234**), or you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

37

You wait calmly as the last of the boxes are moved from the container to the truck and the team of criminals involved have loaded themselves back into their vehicles. As the engines start and the car leads the way out of the dockyards, you run swiftly across the tops of several containers till you are parallel to the top of the truck and then throw yourself onto the moving vehicle. As it has yet to accelerate due to the speed limit of the docks, you are able to land safely and quietly on the roof, keeping your presence a secret from the occupants of the truck. You've also landed far enough back on the roof that you hope you cannot be seen by those in the back seat of the car in front, should any turn to look back at the truck.

Out onto the streets now, the car and truck pick up speed and it becomes increasingly harder to maintain a good grip on the slippery metal roof. Your ability to stay on is going to be tested when the truck makes some big, fast sweeping turns. Roll two dice three times and compare each roll to your SKILL score. If the total rolled on any *one* of those occasions is greater than your SKILL score then you have lost your grip on the roof of the truck and have gone tumbling onto the hard road surface, losing 2 STAMINA points in the process. When you can finally pick yourself up, the truck is long gone. You have no choice but to look elsewhere for a trail of evidence. Turn to **74**. If all three rolls are less than or equal to your SKILL score then you manage to remain on the roof of the truck as it arrives at a fairly rundown and nondescript depot. You leap from the truck to find a spot in the shadow to observe from. Turn to **143**.

38

Taking a position in the centre of the room you watch carefully for your attacker. You are able to fend off a series of attacks, but the unpredictable strikes are wearing you down. Eventually the figure materialises in the shadows and laughs.

'Far too late, Crusader,' the feminine voice gloats as you register the sound of a beep coming from the computer terminal. Seconds later the ground trembles and you hear the sound of numerous large explosions. You rush out the front door of the warehouse and the night sky is light by fountains of flames as chunks of Titan City are swallowed in explosions.

In your panic, your opponent slips away, their mission complete, and the following day the news reveals just how badly you have failed. Not only have portions of the city been destroyed, but also one of the explosions was at the Wormwood Scrubs Correctional Facility. Several of the super-villains you have put away over the years have escaped, including the Titanium Cyborg.

You are going to spend many years trying to hunt them down and recapture them.

39

This is going to be a difficult climb. You will need to *Test your Skill* three times and then *Test your Luck* once. If you succeed with all four rolls, you make it to the roof (turn to **21**). If you fail one of the rolls you are unable to maintain your grip and fall from the side the building. Roll two dice and halve the result, rounding down for fractions. Deduct this number from your STAMINA score to reflect the injuries you receive from your fall. If you are still alive after your tumble, you will have to either try the front door approach (turn to **218**), or look for another way in at street level (turn to **260**).

40

Your sudden appearance surprises the people in the room. If you possess *Energy Blast*, you can attempt to stun one of the criminals before you reach them. If you fail, your blast misses all six thugs. If you succeed, one of the male thugs, a redhead, slumps backwards as he loses consciousness (ignore him in the following list of opponents). Otherwise, resolve the battle below, fighting all of them at the same time.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8
MAN WITH A SCARRED CHEEK	9	14
BUXOM WOMAN	10	16

Once the battle passes 25 Attack Rounds, turn to **157**.

41

Following the sweep of the path you come across a motley group of people gathered together. From the jacket patches depicting a screaming green dagger you realise that these are the Titan City Moondogs, a notoriously rough gang prone to fits of violence for no reason other than the fact that they find it entertaining.

'Get a load of this, boys,' crows the one who spots you, causing the assembled group to all turn to face you.

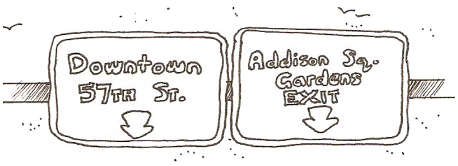
‘We got us a genuine superhero in our midst,’ spits another.

‘How good do you reckon he is at dying?’ a third asks another member of the group.

One of the men steps forward, the knife in his hand glinting in the light. He takes a broad swipe at you and you leap backwards out of the way, only to crash into people behind you. They roughly shove you forward and you realise that you are now encircled. The crowd of thugs and petty criminals are all laughing at your antics as the man with the knife takes another over-exaggerated swing at you with his weapon.

‘Look at ‘im dance!’

You don’t spot who called what out but it doesn’t matter. What matters now is how you are going to resolve the situation. If you intend to simply beat them into submission, turn to **227**. If you would rather employ *Energy Blast* if you have the ability, turn to **17**. If you believe you might have something in your Accessory Belt to deal with this thanks to *ETS*, turn to **167**. If you think that *Psi-Powers* might be your way out of this tricky spot, turn to **121**. If none of these options appeal, you could simply try escaping from the mob by turning to **91**.



42

Using the megaphone you demand that the super-villain exit the store with the threat of violence if he doesn’t accede to your demands. In the eyes of the public who are crowded around watching, this makes you sound like a bully. Lose 1 Hero Point. *Test your Luck*. If you Lucky, your gambit of threatening the villain appears to work. Turn to **82**. If you are Unlucky, turn to **113**.

43

Volt Head looks up in surprise when you arrive at his cell to visit him. ‘Crusader,’ he spits with as much venom as he can muster, but it isn’t as threatening as it could be given he is now dressed in prison fatigues and looks just like a stranger you could meet on the street.

‘Volt Head,’ you casually reply. ‘Unless you’re in the mood for another beating, it would be in your best interests to tell me what I want to know.’

‘Really?’

The grin on your face is quite feral and you close in on the restrained super-villain. ‘I won’t repeat myself,’ you say.

For a long moment Volt Head stares at you, before wilting.

‘I just wanted my brother out of jail,’ he wails. ‘Karl always sounded like he was having a bad time here in jail, he didn’t deserve that.’

You roll your eyes at the idea of Karl Marks, also known as The Dynamo, not deserving his jail time after threatening to destroy Titan City simply as a demonstration of his power.

‘She said she could help free him if I helped her,’ Volt Head continues.

‘Who?’

‘Janus. She said if I did this one thing for her, I could have my brother set free.’

Your brain is furiously trying to put together the clues. ‘And what was that one thing?’

‘Uploading a programme to the Internet. Said she needed it done from a more public terminal so it couldn’t be traced to her base of operation.’

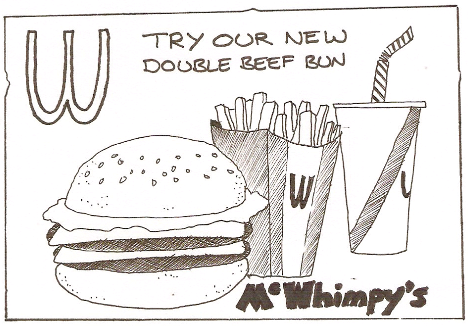
‘That’s what you were doing at Megabyte Modem?’

Volt Head nods his head sadly.

‘Do you know where her base of operations is?’

‘Banner Street,’ confesses Volt Head before he begins crying about what is going to happen to him and his brother now that both are in jail.

Disgusted with the man, you leave the cell. You are lucky as you manage to slip away before the guard doing the rounds of the cells spots you. With it far too dangerous to hang around here any further, you leave Wormwood Scrubs behind. Pick a new destination by turning to **120**.



44

Your mental probe is spotted and deflected by the female super-villain. ‘Nice try, loser,’ she shouts, ‘but I’m not the sort of simple minded fool who’ll fall for your cheap mind tricks.’

With no other option available, you must engage her in combat. Resolve the battle.

DA FEMME SKILL 10 STAMINA 13

If you defeat her, gain 2 Hero Points for her capture. Now, with the police having taken the super-villain into custody, if you have not already done so, you can visit the books and toys department (turn to **66**), a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

45

Your mental probe lances out at the buxom young woman who is part of the criminal party only to find that there is nothing there. In the moments that you are trying to puzzle out how this can be, the woman seems to have become aware of your presence. Quickly she begins shouting orders to the rest of the assembled criminals and you soon find yourself beset by four thugs spoiling for a fight.

As you take them on, you can only watch as the man with the scarred cheek and the young woman whose mind you couldn't find climb into the cabin of the truck and drive it from the dockyards. You cannot follow as you have yet to subdue your current opponents. Fighting all four at the same time, resolve the battle below.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8

If you manage to defeat all four of the criminals, you are left to wait for the police to arrive, secure the crime scene, and take your prisoners away (add the code word *Tied Up* to your *Adventure Sheet*). While you wait you have time to ponder where you will be forced to look for clues now that you have lost the chance to learn the destination of the truck. Turn to **74**.

46

You attempt to use your powers to pull anything loose to you that you might then use to arrest the momentum of your fall. Roll three dice. If the total is greater than your SKILL score, you have failed to achieve your goal; turn to **30**. If the total rolled is less than or equal to your SKILL score, you are able to pull on a series of objects that cause you drift closer to another building. Eventually as you fall you latch onto a fixed object and instead of pulling it to you, you are pulled towards it, till you fall onto the roof with a roll. Roll one die and deduct that amount from your STAMINA score.

If you are still alive you can now carry on your search for the super-villain in the hopes that if you succeed it will gain you favour with the Federation. Any Hero Points that you might achieve from now on do not count and cannot be added to your score. Turn to **120** to carry on your investigation.

47

You are directed to the floor currently being occupied by the CIA, much to the annoyance of the police force whose building this is. It doesn't take you long to find the office that Agent Blanc is using for her base of operations and you knock on the door to introduce yourself.

'Silver Crusader,' she says with a smile as she reaches out to shake your hand. 'I must admit I had hoped I might get the chance to meet you while my team and I were based in Titan City, but I hadn't expected you to come see me.'

You smile yourself and greet her in kind, before launching into the reason for your visit. Agent Blanc listens with interest to your tale, and then in turn goes on to explain the presence of her team in Titan City.

'We've strong sources claiming that a jailbreak at the Wormwood Scrubs Correctional Facility is going to be attempted sometime soon, which obviously ties in with what you've been hearing from your own sources.

'Our current projections,' she continues as she leads you to a wall covered in photos and bits of paper, the CIA paper trail for this case, 'suggest that the target the criminals are attempting to free is Karl Marks, also known to many as The Dynamo.'

You nod your head at this, recalling when you apprehended the man. He had been attempting to blackmail the leaders of the world, using Titan City as the target for his demonstration of power. 'Do you have any decent leads on this?'

'Several, but our best is that Karl's brother Dave Marks went underground over a year ago. Shortly after that we got wind of a new super-villain going by the name Volt Head who has a similar affinity with electricity to that of The Dynamo,' explains Angelica, running a hand through her short crop of black hair.

If you have already apprehended Volt Head, turn to **241**. If not, do you have *Chain Gang* noted on your *Adventure Sheet*? If so, turn to **233**. If you have *Tied Up* instead, turn to **145**. If you have *Trussed Up*, turn to **118**. If you have *Sword Man*, *Burger King*, or *Mutant Boy*, turn to **220**. If you have none of these, continue reading.

You thank Agent Blanc for the heads up and leave her to her work. If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, your meeting with Wojak is completed and you will have to venture out again for further clues. Turn to **120**.

48

Using the keycard you enter via the staff entrance but only make it as far as the staff cafeteria before you are spotted by one of the guards and intercepted.

Despite your status as Silver Crusader and defender of Titan City, you are unceremoniously ejected from the correctional facility and told not to come back again. You will have to look elsewhere for more clues. Turn to **120**.

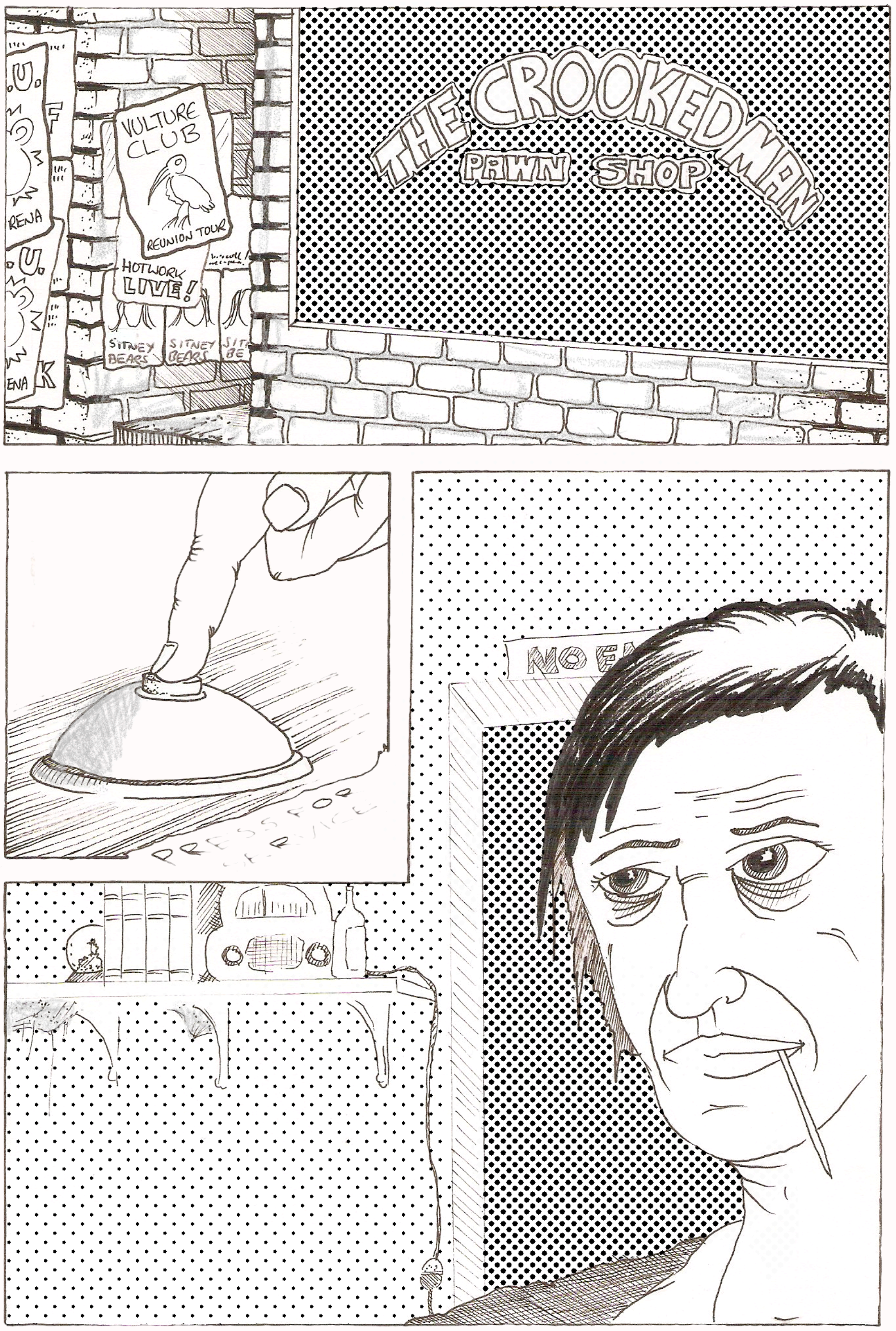
49

At the front gate of the prison, you request entry to the facility in order to question prisoners. The guard at the gate puts through a call to the prison governor to pass on your request. A minute or two later he puts the receiver down and informs you that unless you have written permission from the mayor, he is unable to let you interrogate prisoners without their lawyers present.

You walk away from the prison wondering if this should have been one of those time that you simply asked for forgiveness later rather than permission first. Turn to **120** to pick a new destination.

50

It takes some effort just to get into the ventilation shaft to begin with (lose 1 STAMINA point), and once you are in the shaft seems even smaller than it appeared to be from the outside. If you wish, you can back out of the shaft and try the front door (turn to **218**), or you can push on with



squirming and wiggling the length of the shaft (turn to **209**).

51

15th Street brings you to a not quite salubrious building that is where Nation has been staying since his arrival in Titan City. It doesn't take you long to find the correct apartment and once there you knock on the door to establish if anyone is inside the apartment. If you have the either the codeword *Tied Up* or *Chain Gang* written on your *Adventure Sheet*, turn to **13**. Otherwise, turn to **184**.

52

When you had been forced to take on the Macro Brain, you had almost been defeated by his awesome mental abilities. After that encounter you spent some time learning to focus your mind in order to prevent psychic attacks of any kind. And that hard work has paid off as you feel the counsellor attempting to read your thoughts. Add 1 LUCK point.

With a growl you storm up to the little man, towering over him, and bark out a warning to stay out of your head. Furiously nodding his head, Houghton agrees with your ultimatum and backs off, going as far as retreating to his small office wet bar to pour himself a stiff drink. He offers you the same, but you decline. The Silver Crusader can't afford to have a moment of lost focus on a mission of this importance.

'I apologise,' began Matthew Houghton as he savoured his drink. 'Counselling troubled mutants can sometimes be a dangerous undertaking and I feel it prudent to know if I can trust those I find myself alone with.

'I would like to make it up to you. I have a former client who now has a respectable job as a guard at the Wormwood Scrubs facility. His name is Michaels, and if you mention me to him, he may be able to offer some help. I know he often overhears things exchanged between prisoners there.'

With a curt nod, you take the peace offering and exit the office, stalking past the secretary with a tight smile. Back on the landing you can, if you have not already done so, go upstairs to the studio (turn to **103**), or down to the café (turn to **64**). Or, if both those choices have already been tried, you can leave the building and seek further information elsewhere. Turn to **120**.

53

The Crooked Man pawnshop on 23rd Avenue isn't the nicest looking of places, with all manner of odd objects in the window for sale. The inside you observe, as you head for the barricaded counter, is not much better. You ring the bell and a tall, thin man with dark bags under his eyes and a toothpick in the corner of his mouth comes shuffling out to greet you. This, presumably, is Korbin Rokefetch the proprietor of the shop.

'What can I do for you, Crusader?' he says with crooked yellow teeth almost glowing in the dull light of the store.

Do you have the codeword *Good Hand* on your *Adventure Sheet*? If you do, turn to **154**. Otherwise, continue reading.

Do you wish to ask after what he might know about what is going on in the criminal underworld right now (turn to **261**), or perhaps ask if anyone has attempted to trade anything unusual with him (turn to **173**)?

54

If you possess the *ETS* super power you simply pull the Variable Microlaser from your Accessory Belt and fashion a hole for you to drop through onto the second floor (turn to **125**).

If you have the *Energy Blast* super power you can attempt to cut a hole. Roll the usual *Test of Skill*. If you succeed, you cut an adequate hole and remove yourself to the second floor (turn to **125**). If you fail the SKILL roll, you only succeed in blowing the skylight into small pieces. Deduct 1 STAMINA point for damage caused by the flying glass shards. The noise of the explosion has also alerted the criminals in the building. Turn to **16**.

If you have neither of those super powers, then you will simply have to attempt to break the glass by force. *Test your Skill*. If you succeed, you break a glass pane of the skylight with minimum fuss and noise, allowing you access to the second floor (turn to **125**). However, you manage to slightly cut yourself in the process. Lose 2 STAMINA points. If you fail the SKILL roll you only manage to injure your hand, the glass remaining intact. You will now either look for an unsecured window or door (turn to **166**), attempt to barge in via the loading bay (turn to **108**), or retreat and ponder a different means of looking for clues (turn to **74**).

55

As the evening draws to a close, you race towards the destination where you believe the criminals have organised themselves to launch their assault on the citizens of Titan City.

The location on Banner Street given to you turns out to be an older brick warehouse, which according to Gerry is registered to a TwoFace Ltd. which purports to an import business.

You approach the building with care, not wanting to push those inside into precipitous action. Ducking from shadow to shadow you avoid the pools of light cast by street lamps, a cool autumn mist wrapping around you.

Puffs of steam rise from your mouth as you approach the main door. You press an ear to the door but can't hear anything. You can try this front door (turn to **218**), or look for another way in (turn to **146**).

56

The cell door opens and the small room appears to be empty. If you have *ETS* or *Psi-Powers*, turn to **255**. Otherwise roll one die. On an even roll, turn to **255**. If the roll the odd, you search the cell and find nothing. You will have to choose a different person to interrogate:

The thug with the moustache?	Turn to **207**.
The red-haired thug?	Turn to **3**.
The female thug with the knife?	Turn to **164**.

57

You wait with the police as the criminals advance on your position. But just as they come within grabbing distance of the closest officer, all six suddenly vanish into thin air along with the truck parked at the loading bay. As all present scratch their heads at what has just happened, you spot the truck at the far end of the street where a man is climbing down off the roof and into the cabin. It is too late to pursue the truck and you have no chance to explore the depot and the boxes inside before it goes up in flames from an explosion. So you leave the baffled police and head home to consider other options. Turn to **74**.

58

Hanging back, you carefully watch as the staff and customers interact, looking for anything that might prove to be a clue to your mission. You briefly hear raised voices and a slamming door from the kitchen part of the store, but other than that nothing unusual makes itself known to you. Eventually you give up due to the lack of anything tangible to use and leave the store. Where will you head now for more clues? Turn to **120** to decide.

59

Entering the network maintenance division of this AB&C branch, you look about to see if something catches your eye.

Do you have the codeword *Chain Gang*, *Trussed Up*, or *Tied Up* on your *Adventure Sheet*? If you do, turn to **159**. Otherwise, continue reading.

The staff present in the area note your entrance, one of whom, a woman, drops the clipboard she was carrying and makes a run for the fire exit on this floor. You realise with shock that she was one of the female crooks you saw on the docks the night before.

Running in pursuit, you chase her down the emergency stairwell, trying to keep up with her as she vaults over handrails and skips steps in an effort to get away from you. *Test your Luck*. If you are Lucky, turn to **245**. If you are Unlucky, you manage to trip on a stair and this gives the woman the opportunity she needs to dash through a door onto another floor and become lost in the corridors and staff.

You can now try, if you haven't already done so, visiting customer support (turn to **102**), or talking to the head of the branch (turn to **193**).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

60

You run from the building, which proves to have been a fortuitous decision as, only moments after you have put some space between the depot and yourself, the building has its guts ripped apart by a large explosion, debris bursting from the doors and windows like seeds from an overripe fruit. You stare at the burning remains of the building for a minute or two before you decide that there is little more that can be learnt here You head home to decide your future actions. Turn to **74**.

61

You make it to the arranged spot on time, finding as you arrive that it is a fairly popular place for people to meet in the park. You circle the Olgivy statue, reading the plaque at the base as you have done so many times before.

Erected in memory of
Brett Olgivy
the "Bronze Mist"
First protector of
Titan City

As you reach the end of your circuit you sense rather than see someone arrive at your left elbow.

'So you are on time,' says the soft female voice. 'That'll help with your job prospects.'

You turn enough so that you can see who is talking. She is a short woman with jet-black hair that has been plaited into a long ponytail that reaches down her back to the base of her spine. She is dressed in black jeans, boots, and, despite the nip in the cool late autumn air, she is wearing a bright purple crop top. Across her left shoulder you can see the strap on the bag she is carrying.

'Someone we both know said you might be able to help me,' you explain.

'Maybe,' she hedges as she looks about the area. 'Let's take a walk.'

She threads an arm through yours and with a gentle tug leads you onto one of the many paths that wind through Abudon Park. You would be quite happy to enjoy such a situation if it were you as Jean Lafayette and you were out for a walk with Helen Gray, but it strikes you as distinctly odd being in this position as the Silver Crusader.

'So,' Miranda prompts after a spot of silence, 'I wasn't told why you needed to meet me. What is going on?'

After an explanation of your fears for the city, Miranda ponders the situation, walking with you in silence for some time.

'I think that Patrick "Yojimbo" O'Modell is probably the man you are looking for. The man is nothing but trouble.'

'O'Modell,' you repeat, trying out the name.

'Hmm,' agrees Miranda. 'The redheaded prig is irritating to the nth degree. He has all sorts coming round his apartment at any time, day or night. How I'm supposed to centre myself to get any art done is beyond me.'

'So you know where he lives?'

'Oh, yes! Right next door to me in Apartment 42 at the Wolmaran Apartments building on 9th Street.'

You thank the young woman for her time and she leaves, heading off to find something to paint a picture of in the park.

If you wish to, you can remain in the park and wander to the lake (turn to **236**), or along the back paths (turn to **101**). If neither appeals, you will need to look elsewhere in the city for information. Turn to **120**.

62

You are unable to draw anything useful from your Accessory Belt in time, meaning that you will have to fight with Veronica.

Fight her as normal, but for every round of combat, regardless of whether or not she wins the round, you must roll one die to determine if she has managed to hit you with her sceptre. An even roll means she has missed, but an odd roll means she has managed to hit you, dealing an additional 2 STAMINA points of damage each time she is successful.

DAIICHI SKILL 10 STAMINA 17

If you manage to defeat her you can award yourself 2 Hero Points for her capture.

A call to Captain Belcher with your Crimewatch soon has the pair in custody where you can only hope that the courts will solve this problem properly this time. Make a note of Belcher's name in case the opportunity to talk to him arises.

With your mission completed here, it is time to return to **120** and select a new destination.

63

You scream out the name of your opponent and she seems to melt into being from out of the shadows.

Janus is tall and willowy with dark black hair in a pageboy haircut, and she is dressed in a black Chinese-style collarless top embroidered with a golden dragon that winds around her body. Golden tangs along the front keep the top closed. Black trouser pants of the same material match these, presumably made of silk.

'I'm impressed, Silver Crusader,' she says with genuine approval. 'You actually managed to find little old "needle" me in this giant haystack we call Titan City.'

You grunt in acknowledgement of her compliment, but are aware that every moment counts and she could simply be stalling for time.

'Not in the talking mood, huh?' she asks rhetorically as she moves towards you. 'Well it doesn't matter; you're too late to halt my plans!'

Will you launch an attack on her (turn to **266**), or head for the computer terminal (turn to **190**)?

64

Standing in the café proper, you scan the tables looking for likely people to talk to, all the while suffering under the curious, amused, or hostile glances of the patrons. Who will you attempt to strike a conversation with?

The two identical young women?	Turn to **239**.
The older gent nursing a scone and tea?	Turn to **142**.
The group of youths?	Turn to **180**.

65

The CIA is in town on the trail of an alleged threat to national security. It is believed that during the defeat of F.E.A.R. and the rounding up of their organization five years ago, that one F.E.A.R. agent escaped capture. The CIA fears that this agent is now plotting to free the Titanium Cyborg from the maximum-security wing of the Wormwood Scrubs facility. The team, lead by Agent Angelica Blanc, is currently working out of their temporary office at the Police HQ on 84th Street.

66

Stalking the rows of books and toys, your investigation of the shelves doesn’t yield much of interest, although a book called *Saga of the Stormchaser* does catch your eye briefly. If you have a Teddy Bear in your possession and wish to talk to the department manager about it, turn to **131**. Otherwise, if you have not already done so, you can look in the electronics and appliance department (turn to **5**), visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

67

You ruffle briefly across the woman’s mind, unable to hesitate for too long as she expects an answer. Lose 1 Hero Point for the invasion of her privacy. Three names appear to have floated to the top of the list. Which one will you give her as the name of a counsellor?

Joshua Maddox	Turn to **134**.
Matthew Houghton	Turn to **10**.
Aaron Cavetelli	Turn to **92**.

68

Making use of the main stairwell leading into the heart of the building, you tread the steps to the third floor where you quickly locate the office you are looking for. You knock politely on the door and a gruff voice bellows for you to enter, adding, ‘that better be you, Wright, with those completed forms you promised me!’

Captain Reginald Belcher turns in his chair to face the door, his expression changing from annoyance to that of surprise when he sees who is standing in the doorway.

‘Er,’ he coughs, ‘Come in, Silver Crusader. What can I do for you?’

You take the offered seat and proceed to explain your fears about the future of city based on the rumours you have heard.

Do you have *Chain Gang* noted on your *Adventure Sheet*? If so, turn to **233**. If you have *Tied Up* instead, turn to **145**. If you have *Trussed Up*, turn to **118**. If you have *Sword Man*, *Burger King*, or *Mutant Boy*, turn to **220**. If you have none of these, continue reading.

‘Perhaps I can suggest a lead for you. We’ve a perp named Warren Johnson, goes by the name Butterfingers. Low-level thug, not very smart or interesting except for one small detail. He tends to get himself involved in some big capers, or at least he used to.’

Belcher pauses to take a swig of his lukewarm coffee. ‘Says he’s going straight, or at least he did at his last probation hearing. Has a rubbish job flipping burgers at the McWhimpy’s on 43rd Street. We have him under surveillance due to having worked with the as-yet-uncaught super-villain The Dealer. Perhaps if you swing over there, you could have a word with Johnson and see what he has to say.’ Belcher laughs to himself and adds, ‘Tell him I send him my love!’

Add the codeword *Blue Love* to your *Adventure Sheet*. If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, with your meeting here concluded, you will have to seek information somewhere else in the city. Turn to **120**.

69

Do you have either *Tied Up* or *Chain Gang* on your *Adventure Sheet*? If so, turn to **149**. If not, turn to **231**.

70

The guard you were informed of by Houghton meets you at the staff gate and slips you into the complex. Now that you are in the complex you can have Michaels direct you where you want to go. If you have captured the super-villain Volt Head and wish to talk to him, turn to **43**. If instead you want to quiz The Dynamo, a super-villain you put away some time ago, turn to **196**. Or you could dig up old skeletons by visiting the still incarcerated leader of F.E.A.R., Vladimir Utoshski who is also known as the Titanium Cyborg (turn to **175**).

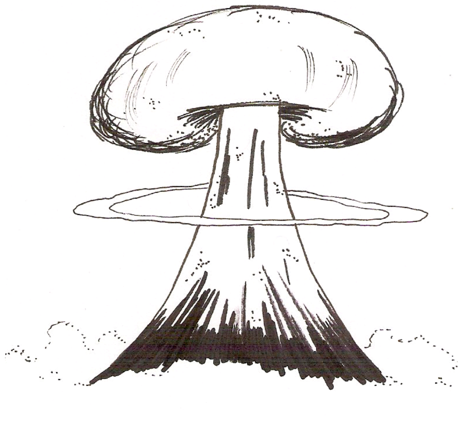
71

You throw yourself into combat with Volt Head, knowing that you have an innocent caught up in the battle. For each Attack Round of combat that you win, you must make an additional roll. Roll one die. If the number rolled is 3 or a 4, you’ve managed to hit Volt Head and can deduct 2 points from his STAMINA score as normal. If you roll a 2, 5 or a 6, you have struck but your blow lacks power due to fears of hitting the hostage (deduct only 1 STAMINA point instead of the normal 2). If you roll a 1 you have managed to strike the hostage and have accidentally killed her. You must then carry on combat as normal with Volt Head, but in addition to *not* obtaining the 2 Hero Points reward for the capture, you must lose 2 Hero Points for the death of the hostage. Resolve the battle below.

VOLT HEAD SKILL 10 STAMINA 15

If you are able to defeat Volt Head, Officer Kawalski and the rest of his men enter the store to remove the criminal and the hostage (if she is still alive). Add 2 Hero Points (except when noted above) for the capture.

With the building temporarily empty you take the opportunity to scout for any potential leads that may be overlooked. In the process of your search you spot a Teddy Bear against one of the pillars that supports the ceiling of the store. Before your eyes the bear seems to alight with flames and, recognising that this isn’t a good sign, you dash for the exit. *Test your Skill*. If the total rolled is equal to or less than your SKILL score, turn to **111**. If the total rolled is greater than your SKILL score, turn to **11**.



72

You return to your home and have some food to eat (restore up to 6 STAMINA points) before planning your next move. Have you uncovered enough evidence to piece together what is to take place in Titan city? If you know the day on which the event is going to take place, convert the name of the day, minus the "day" part, using the code A=1, B=2, C=3 etc. Add the numbers together, deduct 20, and turn to the new reference. If you don't know the day on which it is to take place, turn to **200**.

73

You may have only just made it, but you have managed to propel yourself into the darkened area of the rafters, almost directly above where the six criminals are busy unloading the last few boxes from the truck and stacking them in the middle of the large room. In such a position you are easily able to overhear their conversation, which appears to be about future criminal activity. This could be the lead you are looking for!

'What sort of job? While I don't mind the pay, lugging boxes of teddy bears around the city isn't as manly or dangerous as I was expecting it to be,' says the heavily built man directly below your hiding place.

'You want something with a bit more *bang*, do you?' purrs the buxom woman with a crop of short black hair. This seems to be funny, as the man with a scarred cheek who has overseen the unloading of the boxes has a huge grin on his face.

'Yeah, sure. Where I am working now is beyond dull. I want a little excitement.'

You are distracted from the conversation by the sound of the back door of the truck being shut with a slam. The criminals are preparing to move, so you have to make a decision now. Will you drop from the rafters and take on the criminals by yourself (turn to **40**), or will you whisper a call to the police to attend the scene (turn to **147**)?

74

It is the start of a beautiful Saturday, and you have spent the evening at rest after the events of the previous day (restore up to 6 points of STAMINA). As you eat your breakfast you ponder your options. Where will you go looking for further clues to the current unease?

Mutant Enclave?	Turn to **191**.
Police HQ?	Turn to **139**.
Manny's Coffee Shop?	Turn to **33**.
Downtown?	Turn to **114**.
The Crooked Man?	Turn to **53**.
Abudon Park?	Turn to **4**.
McWhimpy's Burger Bar?	Turn to **161**.
Wormwood Scrubs?	Turn to **93**.

75

The office you are looking for isn't very hard to find and before you can even knock, Detective Ken Wojak is inviting you in. 'Come on in Crusader and tell me what the Titan City Police can do for a fellow law enforcer like yourself.'

You explain the rumours you have been investigating and how it has brought you here.

Do you have *Chain Gang* noted on your *Adventure Sheet*? If so, turn to **233**. If you have *Tied Up* instead, turn to **145**. If you have *Trussed Up*, turn to **118**. If you have *Sword Man*, *Burger King*, or *Mutant Boy*, turn to **220**. If you have none of these, continue reading.

'We've been trying to track down a criminal by the name of The Dealer. We've one of his former goons under surveillance right now at his new job at the McWhimpy's on 43rd Street.

'I have the sneaking suspicion that The Dealer is somehow mixed up in what you are investigating, Crusader.'

Wojak ponders the situation for a moment. 'We caught a lead on him which suggests he may visit The Crooked Man pawnshop on 23rd Avenue today. I can let you try and nab him instead of my men if you like.'

You nod in agreement and he writes the details on a piece of paper that he then passes to you (add the codeword *Good Hand* to your *Adventure Sheet*). If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, your meeting with Wojak is completed and you will have to venture out again for further clues. Turn to **120**.

76

You creep off the shipping container that was your perch and carefully get as close as you can to the team of people loading up the truck with the contents of the opened container. There are several people to choose from in order to discover the information you are after. They are already nearing the end of their exercise, as the container is almost empty now, meaning that you only have time to try and pick the brains of one of the criminals present. Who will you choose?

The tall man with the scar across his cheek?	Turn to **8**.
The short but buxom woman?	Turn to **45**.
The brawny man who looks like a hired thug?	Turn to **132**.

77

Testing the door handle reveals the building to be unsecured and so you gently ease the front door of the warehouse open, millimetre by millimetre. You stop when you can see the back of someone who is laughing at a joke that has just been told. To try and open the door any further would reveal your presence and probably lead to combat with an unknown number of people. If you have the *ETS* super power and wish to see if your Accessory Belt has something that could deal with this situation, turn to **262**. If you have *Psi-Powers* and want to see if you can influence those inside, turn to **214**. Otherwise, you will have to crash the criminals' party by bursting in on them (turn to **183**).

78

You immediately feel the psychic probe coming from Matthew Houghton and mentally slap the counsellor down for his audacity. Wilting slightly under your heated glare, the small blue man sighs and makes an apology for his actions.

'In my job I cannot afford to be

careless. It would only a moment of letting my guard down around one of the more *disturbed* members of the mutant community and I could easily wind up dead. Still, if you are willing to pardon my little breach of etiquette, then I think I may be able to help you in your mission.'

You nod in agreement and he reaches for a pen to begin writing on a piece of paper.

'I've a client on my books right now, more than a touch out of sync with the real world. However...,' he paused as he finishes writing with a flourish of his blue furred hand, 'she might just know something about what you are looking for.'

You take the paper from his outstretched hand and look it over.

> *Miranda Jones aka "Miracle"*
> *Olgivy statue, Abudon, 10:30am*

After making a note of the information you look up and give the counsellor a nod of thanks. After shaking hands you leave the office. Where will you head next? If you have not already done so, you could go up the stairs to the studio (turn to **103**), or down to the café (turn to **64**). If neither appeals, or you have already tried both options, then you must seek answers elsewhere. Turn to **120**.

79

With a quick flick of the wrist, you send the miniature listening device skittering across the floor of the room and towards where the criminals are unloading the last of the boxes. Once it has stopped moving you pull an earpiece from your Accessory Belt and, placing it in your ear, you activate the bug for the Sound Interceptor.

'—a couple more boxes to go, boss,' says one of the thugs, although you can't tell from your position which one.

'Have you given any thought as to what you'll be doing next, Butterfingers? We have a tempting new job lined up.' This is a second male voice, standing somewhere near the first.

There is the sound of boxes being moved, but you know that they are almost done here. You can either attempt to take them all on yourself (turn to **40**), or signal the police as to what is going on by contacting them on your Crimewatch (turn to **100**).

80

The Park Maintenance Office appears to be shut for the weekend. Whoever is on duty is probably elsewhere in the park maintaining something. There is a note on the door.

> *Yo Jimbo,*
>
> *Party is on Sunday. Usual meeting spot. Don't be late.*
>
> *J.*

With nothing else to do here, will you now, if you haven't already done so, try your luck at the Olgivy statue (turn to **177**), explore the back paths of the park (turn to **101**), or investigate the rotunda (turn to **9**). If you have tried all of these options or they are not of interest to you, you will have to look elsewhere. Turn to **120**.

81

You manage to tag your target on the shoulder, and he goes crashing into a brick wall and slumps in a daze to the ground. You contact the police via your Crimewatch and soon Captain Belcher has arrived to take the man into custody. As they do so you realise with a start that the man in question was one of those you observed on the docks the night before (add the codeword *Burger King* to your *Adventure Sheet*). Now turn to **120** to select a new destination to explore.

82

You have grabbed the man's attention and he snatches up a hostage from the floor, dragging her with him as he exits the store. This has allowed the other hostages to all slip out of the store behind him without notice.

'What can the almighty Volt Head do for you?' he pompously states, jerking the female hostage in his arms to emphasize his superior position.

Now that you have the villain in your sights, what will your response be? You can attempt to use *Psi-Powers* on him, if you possess them (turn to **127**), or you could try to hit him with an *Energy Blast* (turn to **155**). If not one of those, you might employ a device from your Accessory Belt thanks to *ETS* (turn to **225**), or simply try and take him on in combat even though he holds a hostage in his arms (turn to **71**).

83

A throaty growl escapes your throat as your hand darts quickly to the slot in the barricaded counter to grab Rokefetch's wrist in a vice-like grip.

'Tell me what I want to know,' you hiss.

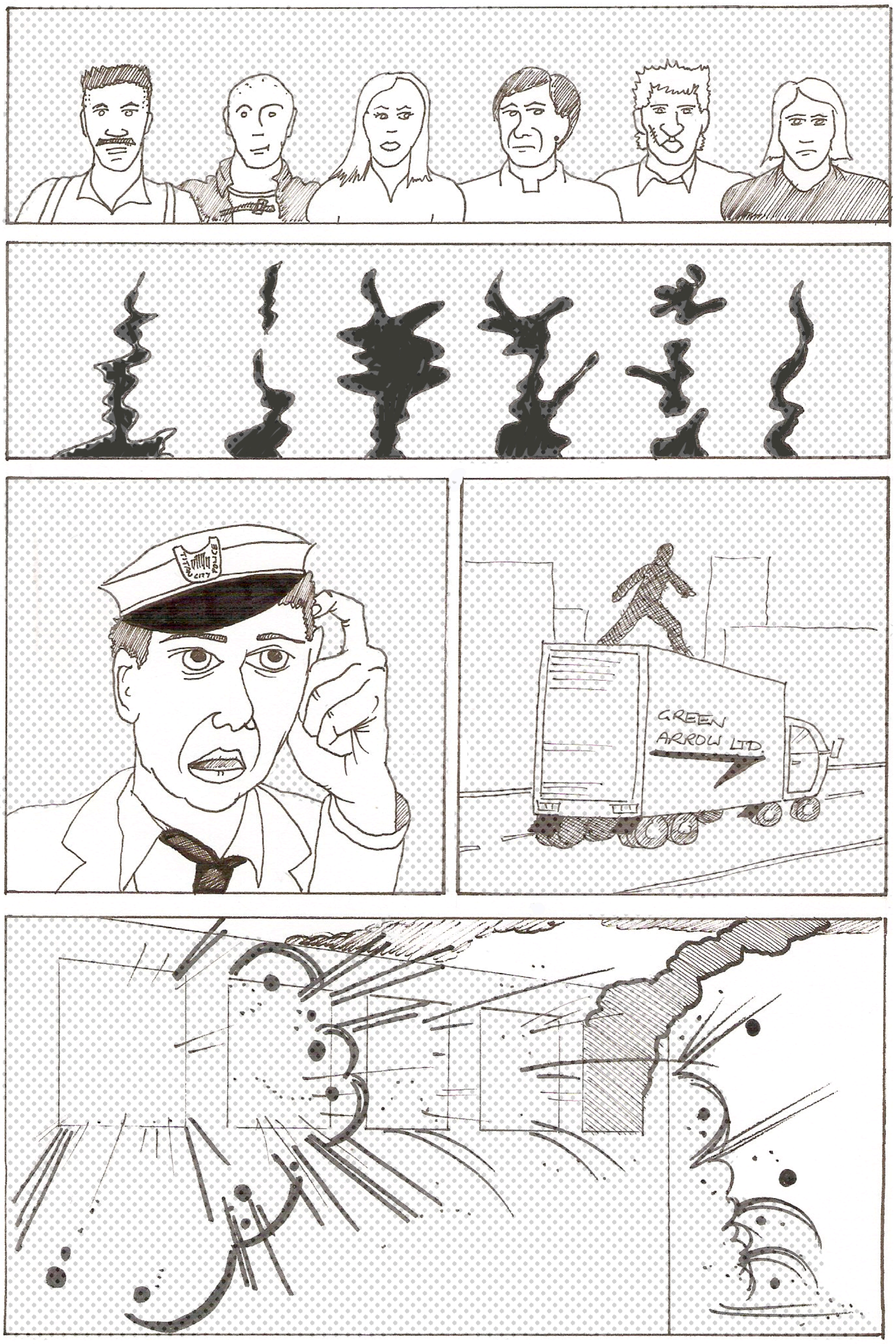
The reaction to this approach is not what you expected. The sound of a chair falling echoes out from the back room of the store. This is followed by a man dressed in a tuxedo and top hat emerging from the same room. He glides past Rokefetch whom you still have pinned to the counter, and presses a release button to allow him entry to the store proper.

'Remove your hand,' he demands as he faces you.

You comply, and Rokefetch retreats to the back room in terror. You turn to face the man, who now points his cane at you in anger, and ask, 'And you are?'

'Simpleton! I am The Dealer!'

At this pronouncement he swings his free hand in an arc, releasing a hail of razor-sharp playing cards at you. Roll one die. The number rolled is the number of cards that manage to hit you (lose 1 STAMINA point for each


GREEN ARROW LTD.

card that hits). After that The Dealer is upon you and the battle begins in earnest.

THE DEALER SKILL 12 STAMINA 9

If you are able to defeat him, you hand him over to Officer Kawalski once the police arrive (add 2 Hero Points to your score). Once he is removed you head into the back room to get answers from Rokefetch. Make a note of Kawalski's name in case the opportunity to talk to him arises.

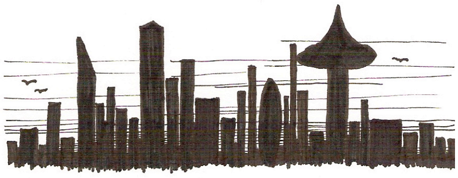
Rokefetch babbles his way through his explanation, but what you can understand through the gibbering is that The Dealer is Stuart Young, an old college friend of Rokefetch's. He had been pressuring Rokefetch to keep his location a secret while he was involved in some sort of dangerous scheme involving Teddy Bears.

'Stuart studied chemistry at university,' continues Rokefetch as he calms, 'and boasted that his boss had made use of those skills. I'm not sure how it tied in, but those skills had something to do with Teddy Bears.'

Having learnt all that you can from Rokefetch, you leave the store. Turn to **120** to pick a new destination.

84

You blast from the line of police officers towards the six criminals and at first nothing happens as they keep walking towards you. But as your arms connect the closest of the six, they vanish, along with their comrades. The truck has vanished too, revealing them all to be illusions. As you turn back to the dumbfounded police you spot the real truck at the end of the street where a man is hopping off the roof of the truck and climbing into the cabin as it pulls away from the kerb and disappears deeper into the city. Further thought is interrupted when the depot explodes from within, debris showering out away from the building. Roll one die and half the result (rounding down if needed). Deduct this amount from your STAMINA score as a result of being struck by flying bits of building. Realising that there is little more that can be accomplished here, you head home for the evening to reconsider your options. Turn to **74**.



85

Your attempt to influence their minds fails, having no effect on the man in the helmet and alerting the man in black to your presence. He alerts the man in the black super suit and helmet and they both move to attack you. Resolve the battle below, fighting both at the same time.

	SKILL	STAMINA
MAN IN HELMET	10	15
MAN IN BLACK	8	11

If you defeat them both the CIA and the Titan City police arrive to secure the building. You learn that the man in black is a wanted assassin known as The Finger of Death, while the man with the helmet is the super-villain Volt Head (gain 2 Hero Points for his capture).

With nothing else to be done here now that the police have arrived, you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

86

The man in the business suit crumples to the floor and the man in the cape now turns his attention to you.

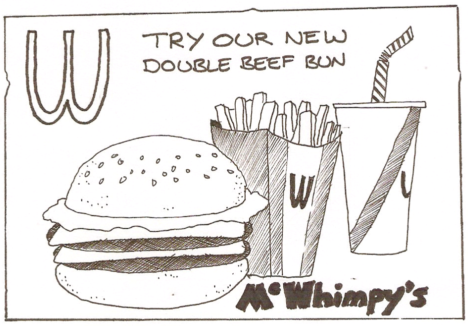
'You dare interrupt The Warlock in his quest for vengeance?' he bellows as he moves for you. Resolve the battle.

THE WARLOCK SKILL 8
STAMINA 10

Once you have subdued The Warlock, gain 2 Hero Points for his capture. You hand him and the equally subdued businessman over to the police who have arrived with Detective Wojak in charge. He can sort them both out. Make a note of Wojak's name in case the opportunity to talk to him arises. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



87

As you walk towards the young woman at her stand, the smell of scented soap becomes overpowering. Still, you press on and shortly find yourself standing at the booth and trying to engage the woman in conversation. She brushes off any suggestion you make that a member of the mutant community may have knowledge of what you are attempting to uncover. You have a few options available to you. If you possess *Psi-Powers* and don't believe you are being told everything, you could attempt to peek into her mind, turn to **115**. If you wish to try and charm the information from her, you can *Test your Luck*. If you are Lucky, turn to **25**. If you are Unlucky you will now have to abandon this line of inquiry and, if you haven't already done so, try the man with the leather goods booth (turn to **150**), visit one of the counsellors on the floor below (turn to **20**), or try your luck with the customers in the café (turn to **64**). If you have exhausted these options, or if they do not appeal, you will have to find another place to continue your investigation. Turn to **120**.

88

Your attempt to learn what is going on has led to information concerning the staff at the Park Maintenance Office for Abudon Park. There are rumours suggesting that one of the staff there is not quite on the level and may be involved somehow in whatever it is you are trying to uncover. There may be further information to be had if you pay them a visit.

89

The door is answered by a red-haired man whom you realise must be Patrick O'Modell. Not only that, but you suddenly comprehend that he was one of the criminals you saw working on the docks the night before.

Meanwhile he has recognised you too and rushed back into his apartment to snatch up a wickedly sharp looking samurai sword. As you enter he sets about attacking you. For every blow he successfully lands, roll one die. If the number rolled is even, you lose the normal 2 STAMINA points. If the number rolled is odd, you lose 3 STAMINA points instead of 2 due to a deeper strike with the razor sharp blade.

O'MODELL SKILL 8 STAMINA 10

If you manage to subdue him, you contact the police to arrange his taking into custody. In the meantime you make a sweep of his apartment for clues. This turns up a white swipe card with nothing on it apart from the magnetic strip and the number 138, a brown Teddy Bear, and a bus ticket with the destination of Radd Square. You can take any or all of these if you wish as the police arrive.

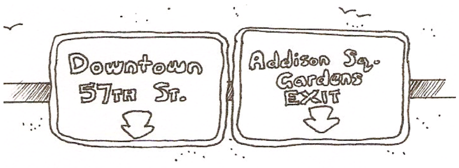
Understanding that there is nothing else to be gained from waiting around here now that the police have carted O'Modell away (add the codeword *Sword Man* to your *Adventure Sheet*), you must decide on a new course of action. Again, if you know the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already been there before:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

90

With the unconscious bodies of the six criminals lying about the area around the truck and container, and with the police on their way to secure the place, you have the freedom to investigate just what it is that they are up to. You take one of the neatly stacked boxes from the back of the truck and tear the top open. Inside you find a dozen teddy bears, each wrapped in their own plastic bag. There is nothing untoward about small brown toy bears, but if Gerry had warned you about this shipment there must be something beyond what you can currently see. Do you wish to tear one open to see what is inside? If so, turn to **153**. Otherwise there is little else you can do here. If you wish, you may take one of the teddy bears, remembering to add it to the Inventory on your *Adventure Sheet*. Once the police have arrived and taken the criminals prisoner (add the codeword *Chain Gang* to your *Adventure Sheet*), you will have to look elsewhere for clues. Turn to **74**.



91

You charge through the assembled people in an attempt to escape. Roll one die. The number rolled is equal to the number of blows the criminals are able to successfully land on your during your escape (remember to deduct 2 STAMINA points for each successful blow). If you survive this gauntlet, you flee the park and will have to look elsewhere for clues. Turn to **120**.

92

The secretary gives you an odd look. ‘I somehow don’t think the lead singer of Hotwork is going to be counselling mutants, sir. Perhaps it is best if you simply left if that is your expectation of this establishment?’

You can either ignore her advice and state that you’ll wait for the next available slot (turn to **188**), or heed it and leave the waiting room. If you do so, you can now, if you haven’t already, go up a floor to the studios (turn to **103**), or head down to the café (turn to **64**). If you have already tried both or do not wish to, you will have to try another location for clues. Turn to **120**.

93

Wormwood Scrubs Correctional Facility is an imposing structure on the outskirts of Titan City, all drab grey concrete with a massive barbed wire fence surrounding the dreary complex. It has proven adept in the past at keeping criminals, even super-villains, locked up.

If you think you have a key card to the facility and wish to use that means of entering the complex, turn to the number stamped on the card. Or, if you know the name of a guard working here, you could have him let you in. Contact him by converting his last name to numbers via the code A=1, B=2, C=3 etc. and turning to the reference number indicated by the total. If you don’t have a key card or a contact, you will have to approach the main gate (turn to **49**), or look somewhere else for clues (turn to **120**).

94

It doesn’t take you too long to locate the office space belonging to Officer Charles Kawalski, Katz to his friends and fellow officers. He isn’t too fussed by your arrival, and seems more determined to fix himself a decent cup of coffee than listen to your concerns about a possible threat to the city. You even have to follow him to the coffee maker in order to try and get your point across.

‘You want a coffee?’ he asks, interrupting your explanation.

If you take him up on his offer, turn to **221**. If you would rather not waste any more of your time and you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, you can try the desk sergeant back downstairs (turn to **217**), or try your luck elsewhere altogether (turn to **120**).

95

You are quickly shown into the office and take a seat near the large oak desk. To your left a large window looks out onto the street, flooding the room with light. Standing near the window is a man who looks lost in thought.

‘It is good to see you, Silver Crusader,’ the man says, opening the conversation.

You nod your head as a reflex, even when you know he can’t see your action from where he stands. ‘And you,’ you finally say.

The man sighs and walks away from the window to his desk, taking a seat in the chair behind it. ‘What can I do for you?’ he asks as he laces his fingers together.

You explain the rumours brought to you by your informant Gerry the Grass and report what you observed down by the docks the night before. Eventually, once your tale has wound down and silence has reigned for a minute or two, the man relaxes in his seat.

‘I think I can be of help to you, Crusader,’ Christopher Xerxes says, a quirk of a smile about his lips. ‘From your description of the criminals on the docks, I can identify one of them for you with near certainty. Normally I wouldn’t be telling you this, but the gravity of the situation compels me to speak.’

You recognise the seriousness of the conversation and lean forward slightly in anticipation.

‘While I do not know who the others are, the man you described with the earring is Hal Nation. He is a mutant I have attempting to counsel since his girlfriend brought him here three weeks ago. A recent arrival in Titan City, she said he was having difficulty adjusting to life here and had pushed him to come see me.

‘Hal has a lot of anger issues borne out of his treatment at the hand of mundanes, beginning with his parents. He has also often fallen in with the wrong crowd, leading to convictions for petty crime. We have yet to establish in our sessions what brought him to Titan City, but whatever it is, I fear that he is mixed up in something terrible. Your story only confirms that feeling.’

Christopher takes a moment to collect himself. ‘Hal has the ability to project illusions, which he has often used as a distraction during his petty crimes. I believe that his presence on the docks means that someone with a strong personality has convinced Hal to follow them.’

After a pause, you ask Christopher if he has anything that would allow you to find Hal Nation. Christopher nods and turns to his computer. After a bit of typing a nearby printer spits out a sheet of paper.

‘This is the residential address he gave me,’ explains the counsellor.

128 15th Street
Apartment 17
Downtown

Giving Christopher your thanks on the lead, you leave the offices and head back to the landing. If you have not done so already, you can head up the stairs to the studio (turn to **103**), or down to the café (turn to **64**). If you have already tried both options, you will have to go elsewhere in the city for answers. Turn to **120**.

96

You calmly inform The Dynamo, whose real name is Karl Marks, that his brother Dave was arrested by yourself while holding people hostage at the Megabyte Modem Pear Store.

'My brother?' he questions.

'Was running around, calling himself Volt Head,' you reply with a dark grin of satisfaction.

'Did you stop him from...' begins Karl before stopping. He gives you a looking over.

Now aware that The Dynamo knows something you need to know about what you are investigating, you grab the front of his prison fatigues and throw him roughly onto his bed.

'Time to establish how things are going to work,' you bark. 'You're going to tell me what I want to know, or you are going to explore a new world of pain.'

Prison life has made Karl soft, because it doesn't take much more threatening to get him to beg for release.

'Dave signed up to help someone on the basis that they would then break me out of here for Dave,' cries The Dynamo.

'Who?'

'Don't know,' sobs Karl as he lies on his bed. 'But I do know that it was all supposed to happen on Sunday.'

'Tomorrow?' you question.

Karl draws out a 'Yes' mixed with a moaned sob.

Leaving the pathetic man to cry, you leave the cell. With a prison guard on his way along this wing to check the prisoners, it is time for you to make your departure. Once you are back outside the prison complex, you head back into Titan City proper to continue your investigation. Turn to **120**.

97

You are almost at the front door to the warehouse when your assailant strikes again and you go tumbling (lose 2 STAMINA points).

Do you know the name of your nemesis? If so, convert their name to a number via the code A=1, B=2, C=3 etc. and then deduct 2 from the total of those numbers. Turn to the reference number indicated by the new total.

Otherwise you dust yourself off and can either head for the computer terminal (turn to **246**), or for the door to the stairwell (turn to **187**).

98

You deploy your *Psi-Powers* ability on the pair, attempting to find a means of resolving the conflict with little violence. Your powers take root on the man in the business suit and he backs away from the conflict. When the man in the super suit and cape realises what is happening, he turns to see you and attacks. The opening blow catches you off guard (lose 2 STAMINA points) and you lose control of the businessman who slumps to the ground clutching his head.

Resolve the battle below.

MAN IN COSTUME	SKILL 8	STAMINA 10

Once you have defeated the costumed man, gain 2 Hero Points for the capture of the man who is known as The Warlock. You hand him and the businessman both over to the police who have arrived with Detective Wojak in charge. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

99

How have you have fallen so low? Never in all your countless battles with Evil have you ever come to this state before. No longer are you a defender of justice, a champion of the weak and helpless against the forces of Evil. Your recent actions are symptomatic of a slide into the unforgiveable actions of vigilante justice, ignoring the law yourself and dispensing death as if you were judge, jury, and executioner all rolled into one. There is blood on your hands.

Even with the threat of further chaos caused by the super-villain you are investigating, you knew that it was only a matter of time before a representative of the Federation of Ultrapeople comes to deal with you. And so it was that two days later while you are perched one evening upon a skyscraper, pondering the clues you have managed to gather, that the French superhero Lady Chartreuse alights upon the concrete roof to stand before you, hands on rounded hips.

'Are you going to come quietly, or do we have to *force* the issue?' she asks with a quirk of her lips, clearly indicating which way she'd like things to go.

Will you give into the demands of the Federation of Ultrapeople and submit to their justice for falling so low (turn to **172**), or will you attempt to flee from the long arm of superhero law, which is currently in the shapely form of Lady Chartreuse (turn to **7**)?

100

A couple of minutes after your call there is the sound of piercing sirens from outside the building and you know the police have arrived on the scene. Will you retreat to the roof and then join the police as they storm the building (turn to **195**), or will you stalk into the ground floor loading bay area and confront the criminals (turn to **40**).

101

The back paths of Abudon Park, which run through the thicker patches of trees and shrubbery, are an area known to be a hangout for those wanting a little privacy. Unfortunately, such privacy also allows for those of a less-than-law-abiding nature to congregate and plan and scheme. You are hoping that you might bump into some of the latter in order to get some insight into what is going on in the city underworld. You have the feeling that time is running out.

You wander the lanes and paths of the park for some time but don't seem to find what you are looking for. *Test your Luck*. If you are Lucky, turn to **41**. If you are Unlucky, you eventually get frustrated with your lack of progress. If you haven't already done so, you may instead try the lake area (turn to **236**), or the statue of Olgivy (turn to **177**). If you have tried both or simply want to go elsewhere, you must try a new location. Turn to **120**.

102

It turns out that the customer support division of AB&C isn't terribly helpful, as you spend your time waiting in queues only to be told to go somewhere where you end up waiting in another queue. Deciding that you are getting nowhere, you can now try, if you haven't already done so, visiting the head of this branch of AB&C (turn to **193**), or checking in with network maintenance (turn to **59**).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

103

Heading up the stairs to the next floor you find yourself in a large room that has been divided into shop-like cubicles by various partitions. Each cubicle is a different craft store hawking a different product from healing beads to natural honey. There are two that look like potential sources of information. You can try the purveyor of leather goods (turn to **150**), or the young woman with the stall dedicated to fragrant soaps (turn to **87**).

104

You talk to the waitress, managing occasional snatches of conversation when she isn't serving customers or tidying up tables. She is a relatively new hire for the coffee shop and eventually you establish that she probably doesn't know anything that might be of use to you. She goes on break and you join her out back to ask a final few questions, pausing for a moment to admire the small break room.

'Like our mascot?' she asks as she makes herself some herbal tea, gesturing towards a brown furry Teddy Bear on a shelf. 'Found him stuffed under one of the seats about three weeks ago. Some poor kid must have lost him.'

You nod, but are not really listening as you consider the bear with a gimlet eye. Deciding that it is time to depart you say thanks to the waitress ('Call me Debbie.'). If you wish, while she is not looking, to take the Teddy Bear, add it to your *Adventure Sheet* but lose 1 Hero Point for theft of a mascot.

Exiting the coffee shop you must now choose a new destination. Turn to **120**.

105

The stone sails right at one of the approaching figures and then through them, revealing them to be illusions as they wink out of existence. Looking about for the source of the visions, you spot the real truck at the far end of the street just in time to see a man climb off the roof and into the cabin before speeding away. Any thought of entering the building to see what the villains have been up to is rendered moot by an explosion ripping through the heart of the building and engulfing it in fire. With nothing else to be learnt here, your return home to ponder your options. Turn to **74**.

106

The best place, perhaps, to take the pulse of underworld activity is by visiting "The Crooked Man", a fence operating out of a pawnbrokers on 23rd Avenue. If anything major is going down in Titan City soon, there is a good chance that he'll have some inkling of it.

107

You and the officer stand in confusion as you look at the inside of an empty cell. The officer scratches his head.

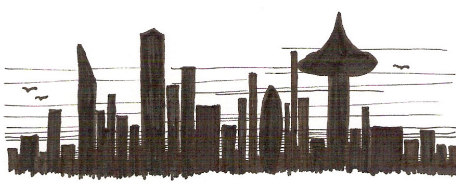
'The logs don't show he was removed,' he offers when he sees the thunderous look on your face.

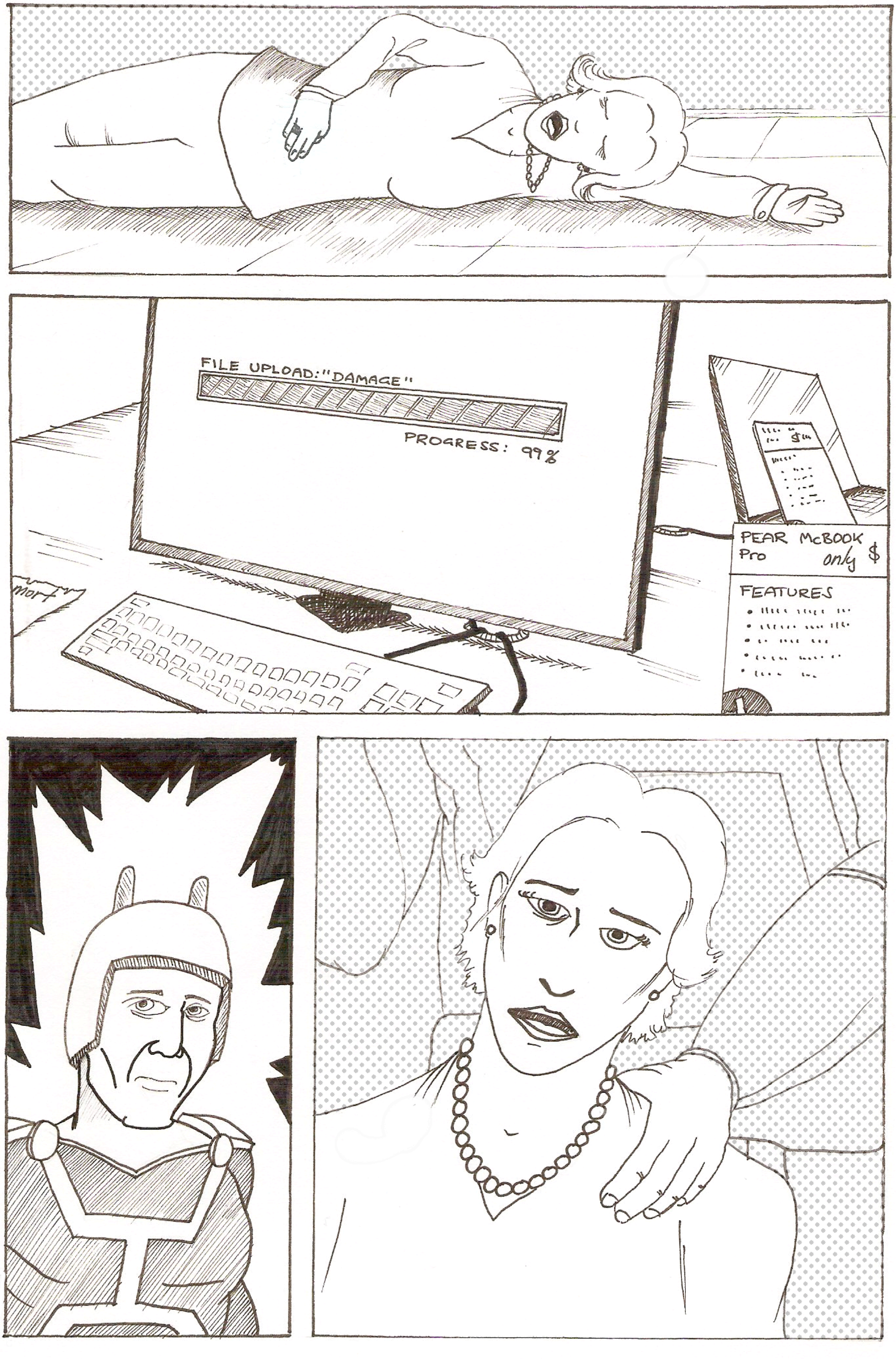
With your target for questioning inexplicably missing, you will have to use your precious time by picking a different target for your interrogation. Will it be:

The thug with the moustache?	Turn to **207**.
The red-haired thug?	Turn to **3**.
The female thug with the knife?	Turn to **164**.
The male thug with the earring?	Turn to **56**.
The buxom woman?	Turn to **181**.

108

Dropping like a stone from the roof you grab the edge of the loading bay door and attempt to throw yourself into the rafters of the ground floor room with such speed that you'll go unnoticed by those busy concentrating on unloading boxes. *Test your Skill*. If the total rolled is greater than your SKILL score, turn to **129**. If it is less than or equal to your SKILL score, turn to **73**.




FILE UPLOAD: "DAMAGE"
PROGRESS: 99%
PEAR McBOOK Pro only $
FEATURES
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109

One of the hostages seems to understand what you are trying to do and manages to distract the villain with a slightly melodramatic groan of pain as they lie on the floor of the store. You bolt upright as the hostage taker turns away from your direction and nudge the computer interface. The screen brightens to reveal that a file is in the process of being uploaded onto the Internet and is well over 99% complete. The package comes with the title *damage*. Next to the computer is a square of notepaper with a single line noting that *Voldemort* is the password to the program (make a note of this on your *Adventure Sheet*). As you mentally note the word the upload completes with a gentle chime, which causes the super-villain to look back in the direction of the computer despite the best acting the hostage on the ground can muster.

‘What?’ the man spits out in incomprehension at the sight of you suddenly standing in the store with him. ‘How did you get past Volt Head?’

Before you can move to attack the self-proclaimed “Volt Head” for answers as to his purpose with the store and computer file, he reaches down and grabs your actress hostage, holding her roughly to himself as a partial human shield. ‘Let’s see how you do with one of these in the way, Silver Crusader!’

You fake a leap to the right, causing Volt Head to back up against the large glass windows of the store with a soft bump. This has worked as you hoped, clearing a path for the other hostages to escape the building, which they do at your urging. You then turn your attention back to Volt Head and his last hostage.

Will you attempt to use *Psi-Powers* on him (turn to **127**), or perhaps you have something on your Accessory Belt thanks to *ETS* (turn to **225**). Perhaps you can use a surgical strike with *Energy Blast* (turn to **155**), or perhaps you hope you can take him on despite the hostage in the way (turn to **71**).

110

You tumble from the grill, ready for action, but it appears you have been lucky and no one has heard your fumbling about in the ventilation system. A quick sweep of the floor reveals that you are alone in a room with nothing but a couple of mattresses as decoration. At the stairwell you lean to listen for the sound of people on the floor above, but hear nothing. Deciding that the only place to go is down, you follow the stairs to the ground level. Turn to **256**.

111

Your mad helter-skelter run from the building has barely managed to spare your life as the Pear store is turned into a moving cloud of flying bits of metal, glass and concrete. The explosion rips through the building, the ceiling coming crashing down on the mess of twisted remains and you can only breathe a sigh of relief that you weren’t caught in the blast. Leaving Officer Kawalski to deal with the situation, you head off knowing that time is of the essence and there are still places to investigate. Turn to **120**.

112

You return to the roof to get a better signal with your Crimewatch when you contact the police. It is as your are placing the call that there is a loud, yet muffled, thump from the bottom floor of the building and you rush to the end of the roof to witness glass and then flame belching from first the ground floor and then the second floor windows. The building shakes and smoke precedes fire up the stairwell to the second floor. You are forced to throw yourself from the roof of the building, aiming for a strip of grass by the sidewalk, in order to escape the blaze.

Which super power do you possess?

Super Strength?	Turn to **267**.
ETS?	Turn to **210**.
Energy Blast?	Turn to **258**.
Psi-Powers?	Turn to **238**.

113

With the man refusing to exit the building, you have no other option but to try and enter the building yourself to end the hostage situation. Turn to **203**.

114

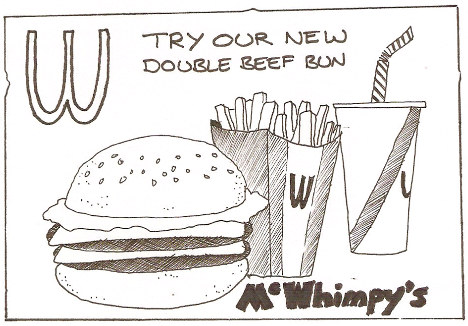
Heading downtown takes you into area that has a vibrant nightlife, plenty of stores, and numerous large and small-scale apartment buildings. Scattered amongst these is Radd Square, the jewellers Epiphany’s, and the massive Verging Records megastore that rises up seven stories. The area known as Downtown is bounded on the north by Clark Street, with 32nd Avenue marking the eastern limit as it runs from the east corner of Abudon Park down to Starkers Beach and Titan City Zoo. The south coastline, occupied by the naval dockyards, defines that end of Downtown, while 23rd Avenue marks the western edge of this popular part of town.

With such a place to explore and with limited time to do so, you will have to be selective in your choice of places to visit. If you have some personal apartments you could visit, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

115

You should probably have thought twice about trying to probe a mutant whose powers you are unaware of. As you project your thoughts into the seemingly unsuspecting mutant woman’s mind, you feel as if you are falling forever in a deep void. In reality your body crumples into a heap several feet from the booth. Your unresponsive form is taken by ambulance to Titan City Memorial Hospital, where you will be an unknowing vegetable lying in a bed for the rest of your life.

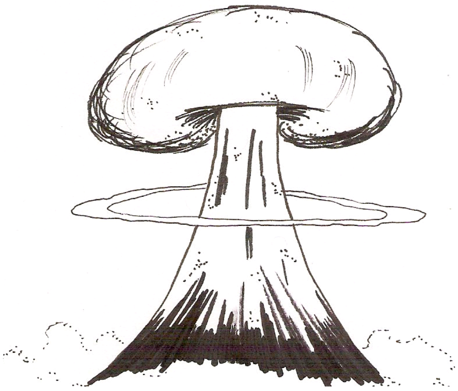


116

The blast you launch streaks across the dockyards to the small group that is loading up the truck from the container. Roll to see if you managed to hit a target. If you are successful, roll one die to work out which criminal you managed to hit. They are now stunned and out of the fight (ignore them when fighting the battle below). If the criminal you managed to stun was the buxom woman, turn straight away to **14**. If you missed you will have to deal with all six in combat. With your position now exposed you are forced to fight all six at the same time. Resolve the battle.

		SKILL	STAMINA
1.	THUG WITH MOUSTACHE	6	9
2.	RED-HAIRED THUG	8	10
3.	FEMALE THUG WITH KNIFE	7	11
4.	MALE WITH EARRING	5	8
5.	MAN WITH A SCARRED CHEEK	9	14
6.	BUXOM WOMAN	10	16

Once the battle passes 25 Attack Rounds, turn to **198**.



117

After spending some time wandering about the burger joint, asking questions of both staff and customers, you conclude that there is nothing to be learnt here. You will have to look elsewhere in the city for clues by turning to **120**.

118

You are led down to the holding cells where the criminals you caught at the coffee shop are being kept for processing. Each member of the team you brought in is being held in a different cell. With time pressing, you'll have only enough time to interrogate one of the pair for some answers. So, which prisoner will it be?

The female thug with the knife?	Turn to **164**.
The man with the scarred cheek?	Turn to **107**.

119

Disgust wells up in you at what is floating at the front of this man's mind as he helps finish the packing of the boxes. That is one orphanage that you'll be investigating later to explain why some adults shouldn't be left alone with children. But for now you have another mission, and with a small bit of effort the image of an almost derelict depot on 119th Street pops into your mind. With the eventual destination of this suspicious cargo now secure, you retreat from the scene to the safety of a shipping container much further away. From here you watch as the small team of criminals pile back into the car and truck and the two vehicles leave the dockyards. With them out of sight, you now make your own way to the depot. Turn to **143**.

120 ☐

If you have already been to one of the following locations, tick the adjacent box and pick something else. If you have now ticked a second box, turn to **130**. If you have now ticked a fourth box, turn to **232**. If you have ticked at least six boxes below and there is a tick in the above box, turn immediately to **72**. If you have tried every option without a tick in the box above, turn to **200**.

☐ Mutant Enclave	Turn to **191**.
☐ Police HQ	Turn to **139**.
☐ Manny's Coffee Shop	Turn to **33**.
☐ Downtown	Turn to **114**.
☐ The Crooked Man	Turn to **53**.
☐ Abudon Park	Turn to **4**.
☐ McWhimpy's Burger Bar	Turn to **161**.
☐ Wormwood Scrubs	Turn to **93**.

121

While dodging the blade of the knife and ignoring the roar of the assembled thugs, you attempt to reach out with your mind to end this situation. However, there are far too many people to try and control at once and your attempt fails. You will have to either attempt to resolve the battle with your fists (turn to **227**), or try and make an escape (turn to **91**).

122

Reporter Norman Kingsley has gone missing in the last twenty-four hours. He was reportedly working on an explosive new story that would have repercussions for local government. He was last seen talking with another man at Manny's Coffee Shop on 9th Street.

123

With a burst of psychic energy your thoughts sweep out over the six criminals only to find *nothing*. You realise with a start that these are merely shadows, illusions. You turn to Captain Belcher and explain what they are, much to his bemusement. You cast your eyes across the area in an attempt to work out what is creating the illusion when you spot an identical looking truck at the far end of the street, a man with an earring standing on top while waving his hands in your direction. When he realises that you are observing him, he leaps down from the roof of the vehicle and climbs into the cab. As the truck roars away from the kerb and vanishes into the night, the illusions of the six criminals and the stationary truck melt into nothing. Belcher is about to order his men to begin approaching the depot when the building explodes, smoke and flame billowing out of every door and window. With any hope of further clues destroyed by the fire, you head home for the evening to ponder what to do next. Make a note of Belcher's name in case the opportunity to talk to him arises. Turn to **74**.

124

Prowling the aisles while dressed as the Silver Crusader is a rather conspicuous method of looking for criminal wrongdoing, so you try to pick slightly obscured or shadowed spots so as not to give your presence away.

Eventually your patience pays off when a window on the side of the building explodes inwards, showering people and fittings with glass. Through the destroyed window swings a woman wearing a form-fitting dark yellow suit that covers her from ankle to high-collared neck.

You barrel out of your current waiting spot to confront the woman. Before you come to blows there might be a means of ending the battle sooner. If you possess the *Psi-Powers* ability, turn to **44**. If you have *ETS* (turn to **197**) or *Energy Blast* (turn to **29**) you could use those. Otherwise, you will have to fight her.

DA FEMME SKILL 10 STAMINA 13

Collect 2 Hero Points for her capture if you manage to defeat her. Once she is taken away by the police you can look elsewhere for clues. So, if you have not already done so, you can visit the books and toys department (turn to **66**), a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

125

Now safely on the second floor, you wind your way past the collection of corridors, offices, and meeting rooms to make your way to the stairwell that will give you access to the ground floor. Once at the bottom of the stairwell, you crack the door open to reveal a large open plan ground floor room, at one end of which the truck can be seen. The team of criminals is busy like a hive of ants removing the boxes from the truck to pile them in the middle of the room. Although what they are doing is easily observable, what they are saying is indistinct.

If you have the *ETS* super power you could attempt to bug their conversations. If you wish to do this, turn to **79**. Or you could attempt to take all of them on by surprising them (turn to **40**). Otherwise, you can use your Crimewatch to contact the police to have them surround the depot. Turn to **100**.

126

Once on 9th Street you soon come to a fairly modest apartment building known as the Paris Milton. You quickly establish the correct location for O'Modell's apartment and make your way to that floor and wing of the structure. You knock on the door to see if there is anyone at home. If you have *Tied Up* or *Chain Gang* on your *Adventure Sheet*, turn to **202**. Otherwise, turn to **89**.

127

Your attempt at a mental probe slams desperately into an impenetrable psychic barrier. Lose 1 additional STAMINA point due to the pain caused by the mental wall. As electricity flows brilliantly over his helmet, Volt Head gives you an amused grin, 'Thought you could get inside my head did you? Had to protect the secrets I know from snoops like you, or else I couldn't be part of the glorious future to come. But now, you get to be a memorial to the glorious past that was. Time to die, Crusader!'

You will have to engage the super-villain in combat while he still holds the woman hostage. Turn to **71**.

128

Pulling the Sonic Confuser from your Accessory Belt, you activate the device and the two men in the kitchen are quickly overcome.

Both the CIA and the Titan City police arrive to secure the building after you contact them via your Crimewatch. You learn that the man in black is a wanted assassin known as The Finger of Death, while the man with the helmet is the super-villain Volt Head (gain 2 Hero Points for his capture).

With nothing else to be done here now that the police have arrived, you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

129

Missing the beam by mere millimetres, your fingers graze the wood and you crash heavily to the concrete floor of the depot. Roll one die and deduct that amount from your STAMINA score. Your arrival causes all action in the ground floor room to come to a halt as the criminals process what has just taken place. You struggle to stand and your vision is slightly blurry, but you can hear the sound of a departing car. As you turn to face the criminals you are set upon by four thugs. You can avoid combat with these criminals by running for the loading bay door (lose 2 STAMINA points from a stray blow if you choose this option). Turn to **60**. Or you can attempt to fight all four at the same time. Resolve the battle below.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8

If the battle goes on beyond 20 Attack Rounds, turn to **136**. If you defeat all four in 20 or less Attack Rounds, you can either summon the police (turn to **112**), or exit the building (turn to **60**).

130

If you have already captured Volt Head, return to **120** to select a new destination. Otherwise, continue reading.

Your Crimewatch lights up to indicate a message from Gerry the Grass alerting you to some criminal activity taking place in the city. DISTURBANCE AT THE MEGABYTE MODEM. With a flurry of action you are soon on your way to the Megabyte Modem computer store in the Downtown area. Megabyte Modem is the larger superstore with the flash glass and steel construction. As a branch of the Pear computer chain of stores they are always popular and busy, not just with the general public but also with thieves hoping to steal their merchandise for trade on the black market. You arrive at the store in question expecting it to be simple minded thugs trying for a quick smash and grab.

What you find instead is that led by Officer Kawalski, the police have surrounded the building. He has been using his men to keep back the crowd of onlookers who are keen to get a glimpse of what is going on through the glass walls of the computer store. You arrive next to him and ask him about the current situation which turns out to be something more than your common garden variety criminals. Make a note of Kawalski's name in case the opportunity to talk to him arises.

'We've a super-villain inside the store right now with several of the customers and staff as hostages. We've not had any communication with the villain as yet and, well...' he trails off as he looks at the body of a dead police officer on the sidewalk, 'our attempt to enter the building was something of a failure.'

Looking to the building yourself you can see the staff and customers cowering on the floor of the shop as a man stalks backwards and forwards between the tables that display the computers. You squint to try and block out the reflections of the crowd on the windows of the store in order. The man appears to be dressed in a black, close-fitting costume with a helmet strapped to his head. Arcs of electricity buzz between the two metal prongs that tick up from the black helmet.

Will you try to enter the store (turn to **265**), or call into the store via Officer Kawalski's megaphone to try and tempt the man to come out (turn to **1**).

Downtown
57th St.
Addison Sq. Gardens
EXIT

131

You track down the department manager and show him the Teddy Bear you have recovered as a part of your investigation. He doesn't recognise it, and is sure Cottonworths doesn't stock it. A few phone calls around the city confirm that the bear in question isn't available for purchase anywhere. You thank the man for his help and leave the department. You could now, if you have not already looked there, try the electronics and appliance department (turn to **5**), visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB &C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

132

You delve quickly but shallowly into the mind of your chosen target, hoping to find the information you need close to the surface to avoid dealing with the sharp, dark corners of an evildoer's mind. You've been in minds like this before and know that if you go too deep there is always the chance that you'll come across something you can't deal with and become lost in the inky depths of depravity. It happened to Master Card, the magician superhero, only fifteen years ago and he still resides in the Sunnyside Asylum now.

Rapidly a shadowy and smudged image of a depot on 119th Street appears in your mind's eye. Pleased with your success you gently ease yourself out of the cesspool that passes for the criminal's mind. You also withdraw back to the shadows as the shipping container is locked up once more and the crew of criminals load themselves back into the car and truck. As the two vehicles begin making their way out of the dockyards you are rushing to make your own way to the depot on 119th Street. Turn to **143**.

133

The key card will get you in the staff entrance to the prison facility, but you will stick out like a sore thumb in your Silver Crusader super suit. Do you have a tan uniform you can wear? If so, turn to **27**. If not, you can either still use the key card to bluff your way through (turn to **48**), or you can use the main entrance like all other visitors (turn to **49**).

134

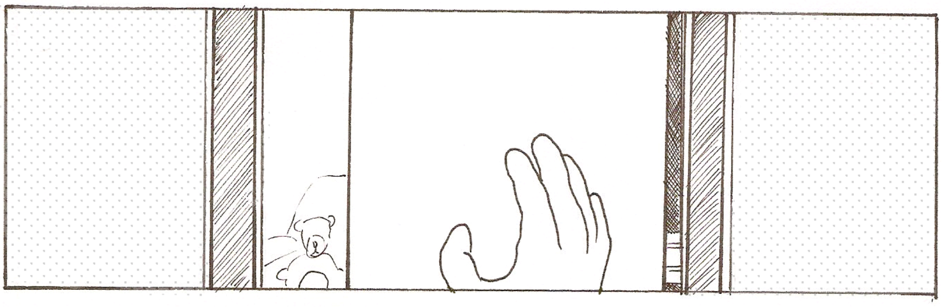
The woman gives you the oddest look, which, given the way she has appraised your costume, says quite a lot about how she perceives you. 'I can assure you, Sir, that Joshua Maddox, *my boyfriend*, is *not* a counsellor here,' she states with some edge to her voice, before muttering under her breath about not trusting him around emotionally needy women. The secretary *suggests* that you leave, taking your nonsense with you. If you wish to ignore her, you can insist on a meeting with a counsellor and wait for a gap. Turn to **188**. If you do as she says and leave, you can now, if you haven't already done so, head up a floor to the studios (turn to **103**), or down a floor to the café (turn to **64**). If you have tried these options already or want to look elsewhere, turn to **120**.

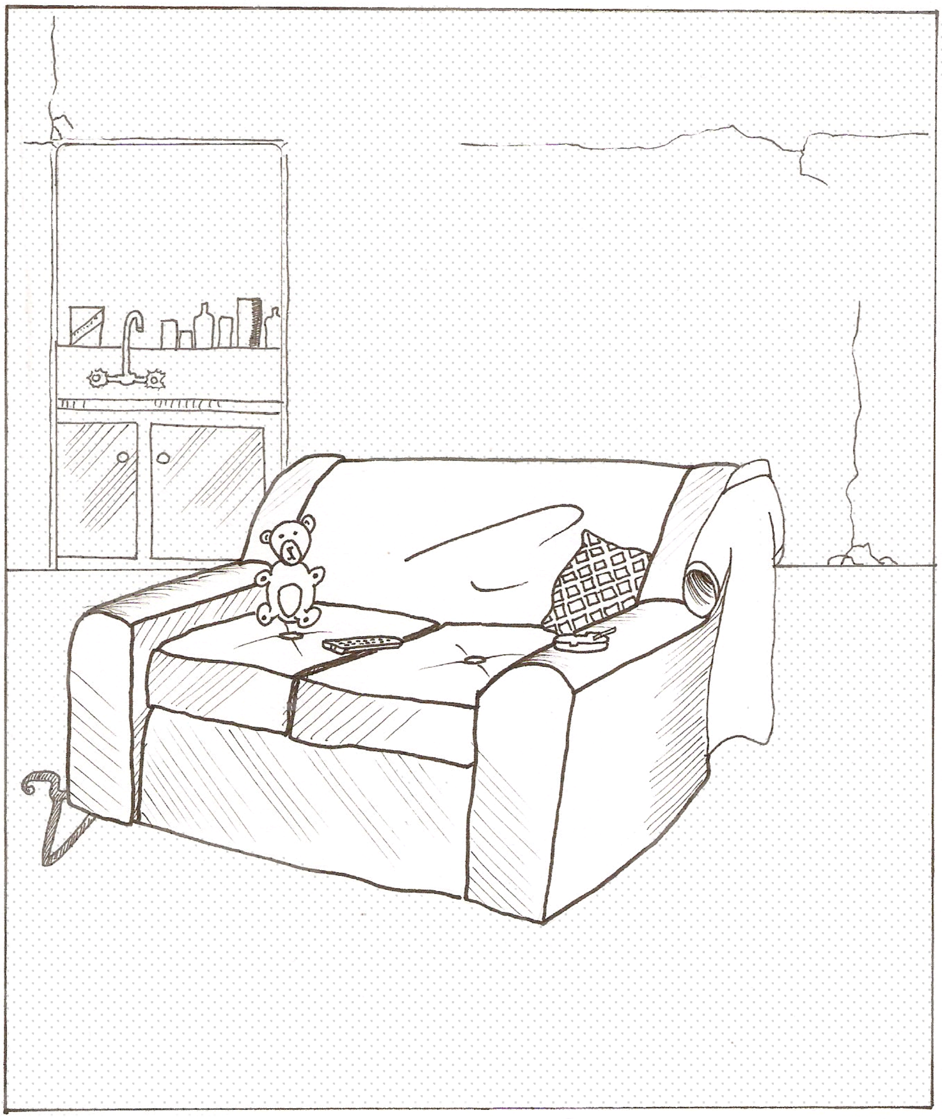
135

Making short work of the locks on the apartment door, you make your way into Hal Nation's apartment. It is a fairly drab and boring place, the mutant having had little time to decorate it since his arrival. You pick up and study one of the photos, which you suppose shows Hal and his girlfriend. You recognise the man as one of the criminals you caught down at the docks, who is now in a cell at the central police station. Add 1 LUCK point.

A search of the apartment turns up a brown Teddy Bear, a restaurant stub for The Black Lobster at 6 Radd Square, and a white swipe card with a magnetic strip with only the number 133 printed on it. You can take any or all of these if your wish.

With nothing else to see here, you leave the apartment building and can pick a new location within the Downtown area. Again, if you know





the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already been there before:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

136

You have lingered in the building just long enough to enjoy the detonation of the incendiary device that one of the criminals activated when you disturbed their antics. The massive fireball that it generates blasts along every corridor, sweeps every room, and swallows the building whole. The ground floor in particular becomes a raging inferno, and had you survived that initial blast, you would have easily been taken out by the falling wooden rafters and then by the tiled roof as it came crashing down through the floor above you.

It would be days before the fire department could get the blaze under control and eventually extinguished. By the time an investigation of the fire is completed your remains are simply written off as another deserving criminal killed by their own hand. Some other superhero will have to step in to save Titan City from the looming menace.

137

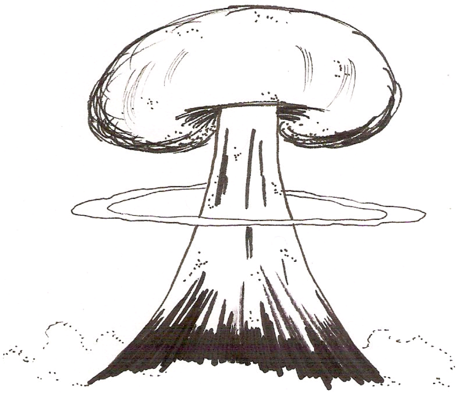
Discretely you pull your credit card-sized Computer Interface Bypass device from your Accessory Belt and wave it near the secretary's computer to hack into her system. It brings up a list of names and you have only a moment to glance at the list, knowing it to be a mix of counsellor and patient names. *Test your Luck*. If you are Lucky, turn to **10**. If you are Unlucky, the secretary calmly informs you that there is no counsellor in the building by that name and that perhaps you should try elsewhere. You can insist on meeting a counsellor and wait for the next free slot (turn to **188**), or leave and, if you haven't done so already, go up one floor to the studio (turn to **103**), or down to the café (turn to **64**). If both have been tried already you must go someplace else for information. Turn to **120**.

138

You glance between the staff entrance and the key card. If you were to use the staff entrance you would be rather conspicuous in your Silver Crusader outfit. Do you have a tan uniform in your Inventory? If so, turn to **27**. If you don't you can either still use the key card and try and bluff your way through (turn to **48**), or you can use the main entrance like everyone else (turn to **49**).

139

You bound up the steps of the Titan City Central Police Headquarters, sure in the knowledge that of all the people in Titan City, the men in blue are on your side. Stepping into the foyer of the large multi-storey building you have to decide where you want to go. If you have a particular law enforcement person based here that you wish to consult with about your mission, convert their last name into numbers using the code A=1, B=2, C=3 etc. Add the numbers together, and then add 15 to that sum and turn to the reference indicated by the total. Otherwise, you can approach the front desk duty sergeant (turn to **217**), or leave and try elsewhere (turn to **120**).



140

Asking to talk to the manager you are let into the back area of the burger bar. Your arrival causes a panicked reaction from a member of the staff with a moustache, who flees in the direction of the back door. *Test your Luck*. If you are Unlucky, he manages to reach the door and exit through it before you can get to him. Turn to **257** to continue the chase. If you are Lucky, you get to the exit before he can, cutting off his escape route. Tearing the apron from himself, he moves in to fight you before you can try any other tactics.

MAN WITH MOUSTACHE SKILL 6 STAMINA 9

If you manage to defeat him, you talk with the staff while you wait for the police to arrive to take him away. As you do you realise he was one of the six criminals you observed working on the docks the night before (add 1 LUCK point) and learn from the staff that he is Warren Johnson (add the codeword *Burger King* to your *Adventure Sheet*). Once the police, under the command of Captain Belcher take Johnson away, you leave the burger bar to pursue a new line of enquiry. Make a note of Belcher's name in case the opportunity to talk to him arises. Turn to **120**.

141

Making it look as if you are leaving the booth, you use your ability to try and read the man's mind. Disappointingly, he was telling the truth and knows nothing that might help your investigation. Lose 1 Hero Point for the invasion of the man's privacy. As you move on you ponder your choices. If you have not already done so, you can attempt to talk to the young woman at the other stall (turn to **87**), head down to the floor below to talk to one of the counsellors (turn to **20**), or try and see what you can learn in the café (turn to **64**). If you have exhausted these options or they don't appeal, you will have to go elsewhere to carry on your mission. Turn to **120**.

142

The older man ignores you at first when you take the seat across from him, instead taking the time to cut and butter a slice of his scone. He follows this up by taking a long draw on his cup of tea.

You break the silence by introducing yourself and asking if you can take a moment of his time to ask him a few questions. He fixes you with a gimlet eye and runs a free hand through his greying locks. He speaks to you with a mature English twang, 'You can ask questions, m'boy, and I won't stop you. However, I won't guarantee that you'll get any answers from me.'

You study him for a moment as he runs his eyes over the newspaper he is reading. He reaches for the knife with a free hand and the implement leaps into his fingers before he can touch it. You launch into your explanation, telling him about your fears for the city before asking him if he knows anything that might help your mission.

Draining his cup after finishing his scone, the older gent folds his newspaper and relaxes back in his chair. 'The name's Max, m'boy,' he says. 'I've a word or two of advice for you.'

You nod in acceptance.

'It might pay to have a chat with the boys in blue. They might know something, even the ones who aren't on the take.'

Filing that away for future reference, you gesture for him to continue.

'My other point would be to look closer to home for your enemies. You must recall the oft-used phrase: "Keep your friends closer, but your enemies closer". Your enemies are closer than you think.'

With that rather dark pronouncement he picks up his newspaper and strolls from the café that has begun to empty. Now, if you haven't already done so, you can head up the stairs to either the counsellors (turn to **20**), or the studio (turn to **103**). If you have already tried both of these options, or want to leave, you must look elsewhere for clues. Turn to **120**.

143

The depot is a fairly large, two-storey construction made of brick and looks to have been built around fifty years ago, back when this part of town was more heavily industrialised. Nowadays, the majority of similar depots are closer to the dockyards and this building is beginning to seem out of place amidst the urban renewal. Watching from your chosen place in the shadows of the roof you observe the truck being backed up to an open loading bay door. Once the harsh beeps of the reversing indicator drop into the hum of the busy city at night, the crew of six criminals move to begin unloading the boxes.

You move silently across the roof to an old glass skylight and peer into the building. The second floor appears to be unused and is currently swallowed in darkness, save for the streetlight through the windows. Do you wish to enter via the skylight? If so, turn to **54**. If you wish to find an unsecured window or door, turn to **166**. Otherwise, you can attempt to use the currently occupied loading bay door. Turn to **108**.

144

You watch with satisfaction and a smile as the program ceases to operate. Just to make sure it can't be restarted you grab the hard drive unit of the terminal and throw it at a wall, where it smashes to the horrified screams of Janus who is picking herself up off the floor of the warehouse. She injects herself with some kind of stimulant.

JANUS SKILL 11 STAMINA 12

If you are able to defeat Janus, turn to **23**.

145

You are led down to the holding cells where the four criminals you caught on the docks are being kept for processing. Each member of the team you brought in is being held in a different cell. With time pressing, you'll have only enough time to interrogate one of the four for some answers. So, which prisoner will it be?

The thug with the moustache?	Turn to **207**.
The red-haired thug?	Turn to **3**.
The female thug with the knife?	Turn to **164**.
The male thug with the earring?	Turn to **56**.

146

If you possess *Super Strength*, you could fly to the roof and look for a way in there; or if you possess *ETS*, you can attempt to use a grapple and microfibre rope attached to your Accessory Belt to reach the roof, turn to **21**. If you have neither, you could to climb the side of the building without any form of safety net (turn to **39**), or you will have to scout out the ground level for another way in (turn to **260**).

147

As you place your whispered call through to the police via your Crimewatch, the criminals appear to be doing some last minute checks of the ground floor for security while the man with a scarred cheek has climbed into the cabin of the truck and started the engine. When you glance through the loading bay door you can see the first flashing lights of an approaching police car. Having spotted their arrival the buxom woman is waving the others to get into the truck as quickly as they can. As they do she grabs the male thug with the earring, stopping him from climbing on board.

'Frenz,' she starts with a slightly sinister smile, 'we need a good ol' distraction for the boys in blue. Think you can come up with something appropriate?'

'Ja, for a pretty lady like yourself, I'm sure I can come up with something spectacular,' "Frenz" replies with a smile and a mock bow.

With that, "Ja" jumps into the cabin of the truck, followed by "Frenz", as more police cars begin to arrive on the scene. The scarred man leans out his driver's side window and throws an object into the pile of boxes. 'Time to cut our losses,' he yells as he puts the truck into gear.

As the truck rolls forward towards the police cars you have a couple of options. You can fall from the rafters and simply flee the building (turn to **60**), you can lower yourself from the ceiling and dash out to join the police in preventing the criminals from escaping (turn to **195**), you can drop from your hiding spot and investigate the boxes (turn to **136**), or you can attempt to fling yourself from the rafters onto the roof of the moving truck (turn to **2**).

148

Unconscious people litter the grass as you advance on the leader of the Titan City Moondogs. He falls to the grass in exhaustion, hands up in a gesture of surrender and babbling for mercy.

Grabbing him by the collar you lift him up till he is face to face with you. You demand he tells you everything he knows that is going on in the underworld of Titan City. He in turn explains that he has heard that various low life thugs have been hired on an irregular basis to plant items about the city. He has no idea what items; only that it was good money for those who took the jobs.

You aren't satisfied with this and your lips curl into a snarl. This is enough for the leader to cough up a name, 'You'll want ol' "Lady Macbeth", she hangs around with us a lot and let slip she'd taken a job to place these items.'

Dropping the whimpering thug to the grass, you know that he is talking of Betty Monarch. You leave the area, having broken the will of the Titan City Moondogs. They'll be back eventually, but for now they'll keep quiet. Gain 1 Hero Point for putting them out of commission for the time being. Now, if you haven't already, you can visit the area around the Olgivy statue (turn to **177**), or the lake (turn to **236**). If you have already tried both, or want to head elsewhere, you will need to pick a new location. Turn to **120**.

149

You stay in your booth and wait and wait. You order a drink and a little food, and wait some more (add 2 STAMINA points). Nearly three-quarters of an hour after they should have arrived for their regular meeting, they still haven't shown their faces. Accepting that they probably aren't going to appear at all, you leave the coffee shop in order to pick somewhere to investigate for clues. Turn to **120**.

150

Approaching Bannock's Leather Goods Emporium, you size up the man laying out his wares on the tables. He catches sight of you out of the corner of his eye and stiffens. Turning to face you, he watches with wariness in his eyes before acknowledging your appearance with the slightly mocking salutation, 'What can I do for the exalted Silver Crusader?'

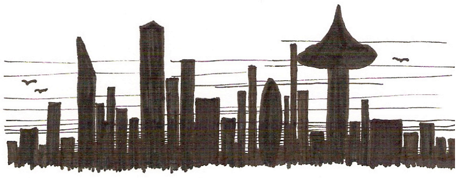
You explain that you are hoping to find leads on the rumblings Gerry the Grass has heard from the criminal underground and have come here in order to eliminate it from your enquiries. John Bannock, as he eventually reveals himself to be named, is somewhat put out that you appear to have simply assumed that since they are mutants, they must have a connection to the criminal fraternity. *Test your Luck*. If you are Lucky, turn to **169**. If you are Unlucky, turn to **6**.

151

AB&C is the well-known nationwide telecommunications provider and this is their headquarters for the tri-state area. With a threat to the city it might be prudent to make sure they can provide secure means of communication in the event of a disaster. The headquarters is an impressive superstructure of steel and glass reaching for the sky, and the foyer that you enter into is equally impressive, showcasing the latest in business interior design. Who do you want to talk to?

Head of branch?	Turn to **193**.
Network maintenance?	Turn to **59**.
Customer support?	Turn to **102**.

If none of these appeal, you could, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, try either Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.



152

Wanted criminal Hal Lou C. Nation, better known to all as "Frenzy", is a mutant who has gone to ground somewhere in Titan City after a month on the run from the tri-state police for murder. Nation possesses the ability to project false images into the minds of other people, enabling him to influence how they act. Your best bet would to be to look up the mutant counsellor Christopher Xerxes, as it is likely he will have made contact with the fledgling mutant community on 12th Avenue.

153

With some care you rip open one of the plastic packets and pull the teddy bear from its packaging. Stepping slightly away from the truck so as to stand in better light, you give the bear another looking over. When it still seems to be nothing more than a toy, you carefully tear the head of the bear from the body, revealing masses of cotton wool. Rooting a finger into the body of white fluff, you attempt to discover if anything has been hidden inside. When that fails, you take to teasing the cotton wool out of the bear via its torn neck till you are left with nothing but the cloth shell. Frustrated that Gerry has seemingly given you a bad tip, and that you are now back to square one, you toss the remains of the bear onto the ground. The police are arriving now to take charge of the scene and take away the criminals you have captured (add the codeword *Chain Gang* to your *Adventure Sheet*). Before they take control of the shipping container and truck, you may take another one of the teddy bears. If you do, remember to add it to the Inventory on your *Adventure Sheet*. Now you will have to look elsewhere for clues. Turn to **74**.

154

Pressing your masked face against the mesh of the barrier separating you from Rokefetch, you utter in a low growl that you *know* that The Dealer is close by and that if Rokefetch values his skin, he'll point him out and then get out of the way.

Going white with fear and breaking out in a sweat, Rokefetch shuffles to the door that opens into the shop proper. Pressing the release button he steps through and points with a shaky hand to the back room of the store. 'He's in there,' he manages to mumble.

You stride past him and into the back room, surprising a man in a tuxedo and top hat who is sipping at a coffee and reading a newspaper. Your hands clamp down on The Dealer's shoulders, preventing him from rising from his seat.

'Hello, Dealer,' you say with some slight amusement in your voice. 'I've a few questions for you.'

The Dealer gulps at your pronouncement. Leaning your head down so your mouth is at his right ear, you question the super-villain about his role in the criminal conspiracy you have been attempting to uncover.

The man explains that thanks to his skills with chemistry, he'd been contacted by a person known as Janus to provide a service. The Dealer is unable to tell you any more as a bullet blasts through a window and ends his life. Lose 1 LUCK point. Releasing the now dead man's shoulders you fall back against a wall out of line of sight of the window. After waiting a moment or two you have a choice to make. You can blast out the broken window thanks to *Super Strength* and attempt to fly towards the assassin (turn to **211**), or see if you have something in your Accessory Belt thanks to *ETS* (turn to **189**). Or you could attempt to stick your head out the window and locate the assassin with your *Psi-Powers* (turn to **264**) or fire an Energy Blast (turn to **249**). If you don't want to pursue the assassin, you can leave the area and choose a new location to investigate by turning to **120**.

155

Roll to determine the accuracy of your *Energy Blast*. If you have rolled a hit, turn to **229**. If you have failed the roll you need to *Test your Luck*. If you were Unlucky, the blast went completely wide and missed everyone. You will now need to fight Volt Head up close while he has the woman at hand. Turn to **71**. If you were Lucky, the blast has struck the hostage, leaving her limp in Volt Head's arms. He has to drop her dead weight in order to fight, which frees you up for combat as well as you no longer have to worry about accidentally injuring the hostage. Resolve the battle below.

VOLT HEAD SKILL 10 STAMINA 15

If you manage to subdue Volt Head, you call Officer Kawalski in to arrest the villain and remove the last hostage. Add 2 Hero Points for the capture. As you look through the store for clues as to what is going on you spot a Teddy Bear lying against one of the supporting pillars holding up the ceiling of the store. Time seems to slow down as you watch the bear catch alight. Knowing that this cannot be good news, you turn to throw yourself from the store. *Test your Skill*. If the total rolled is equal to or less than your SKILL score, turn to **111**. If the total rolled is greater than your SKILL score, turn to **11**.

156

Janus lies defeated at your feet, but as you calm down from the fight you hear a beep from the computer terminal. Seconds later a series of loud explosions can be heard.

You leave Janus where she lies and rush up the stair of the warehouse to the upper floor. From the wide windows you can see large parts of Titan City are in flames. You may have captured the target of your investigation, but you weren't quite quick enough to foil her plot (add 3 Hero Points to your score).

This is something that is driven home later when you head home and watch the news. One of the explosions was at the Wormwood Scrubs Correctional Facility and a large number of the super-villains you put behind bars are now loose once more, including the Titanium Cyborg. It is going to be a long fight in the coming years to recapture them all.

157

As you are dealing to the criminals, one of them, the man with the scarred cheek, throws something at the pile of boxes in the centre of the room. That man and a buxom woman with short black hair dash for the loading bay door as you continue to defend yourself from the other thugs. You can either continue the fight (turn to **136**), or suffer the loss of 2 STAMINA points as you escape from the battle and run for the loading bay door (turn to **60**).

158

Dropping from the shaft you fall into a crouch as you reach the floor of the room, looking up as you do so. It seems that your foray through the ducting of the warehouse hasn't gone unheard as several men with weapons surround you.

You are soundly subdued and bound before being dragged to the main room of the building where a woman, one of those you saw on the docks, is working at a computer terminal.

She grins as you are dumped into a chair and tied down, introducing herself as Janus and explaining that you are just in time to witness her triumph as her plans come to fruition. You live long enough to watch on the monitor as parts of Titan City go up in flames.

159

You take in the people milling about, moving from cubicle to cubicle, hanging about the water cooler, or using the various copiers.

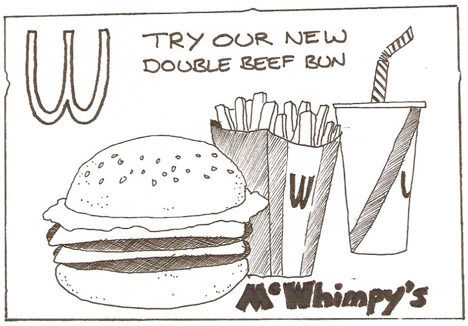
One of the people walking past stops and come over to you, introducing himself as Ben Seven, one of those in charge of the network maintenance division. He listens to your concerns, but remarks that the only unusual thing to happen recently is the disappearance of one of their staff.

One of the network maintenance managers, Betty Monarch, failed to report for her shift today and calls to her house and mobile phone have gone unanswered.

'Can't rightly say if that is the sort of lead you're looking for, Silver Crusader,' says Ben, 'but that is the only thing I can think of that even remotely answers your questions.'

Thanking Ben for his help, you leave the area. You can now try, if you haven't already done so, visiting customer support (turn to **102**), or talking to the head of the branch (turn to **193**).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.



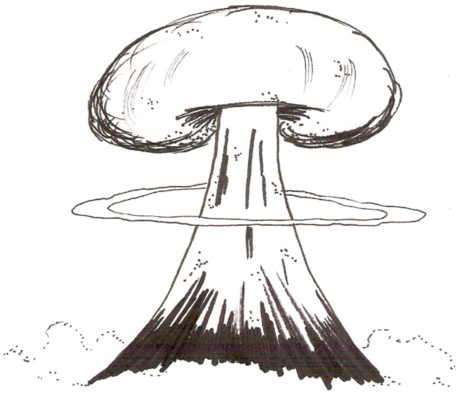
160

The bug that you placed on the assassin has remained here in Radd Square for some time and appears to be located inside The Black Lobster restaurant. As it is not open yet you find your way to the rear end of the restaurant, but the back door is locked. You can break in to investigate if you wish (turn to **234**), or you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



161

Not a particularly classy establishment, you arrive at the branch of McWhimpy's Burger Bars on 43rd Street. You step inside and inhale the smell of fatty burgers and chips frying. Do you have either the codeword *Chain Gang* or *Tied Up* on your *Adventure Sheet*? If you do, turn now to **117**. Do you have the codeword *Blue Love* on your *Adventure Sheet*? If so, turn now to **22**. Otherwise, continue reading.

Now that you are here, and being pointed at by some of the less discrete members of the public, will you:

Place an order?	Turn to **205**
Simply loiter and observe?	Turn to **58**.
Talk to the staff?	Turn to **140**.

162

You leap immediately into the ring to take Veronica on in combat, but this will be a tough fight. Fight her as normal, but for every round of combat, regardless of whether or not she wins the round, you must roll one die to determine if she has managed to hit you with her sceptre. An even roll means she has missed, but an odd roll means she has managed to hit you, dealing an additional 2 STAMINA points of damage each time she is successful.

DAIICHI SKILL 10 STAMINA 17

If you manage to defeat her you can award yourself 2 Hero Points for her capture.

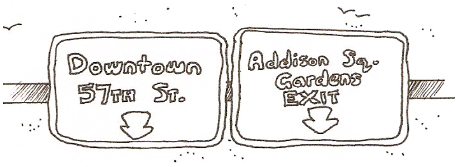
Doctor Johan Brown meanwhile still looks pale and you quite happily hand him over to Captain Belcher along with Veronica Daiichi, hoping that the court system can sort the issue out properly this time. Make a note of Belcher's name in case the opportunity to talk to him arises.

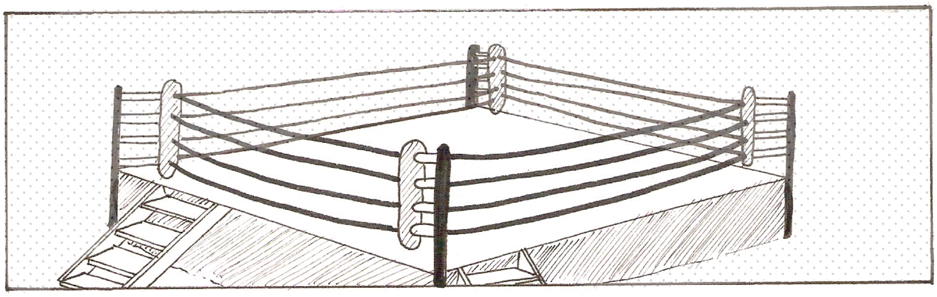
With your mission completed here, it is time to return to **120** and select a new destination.

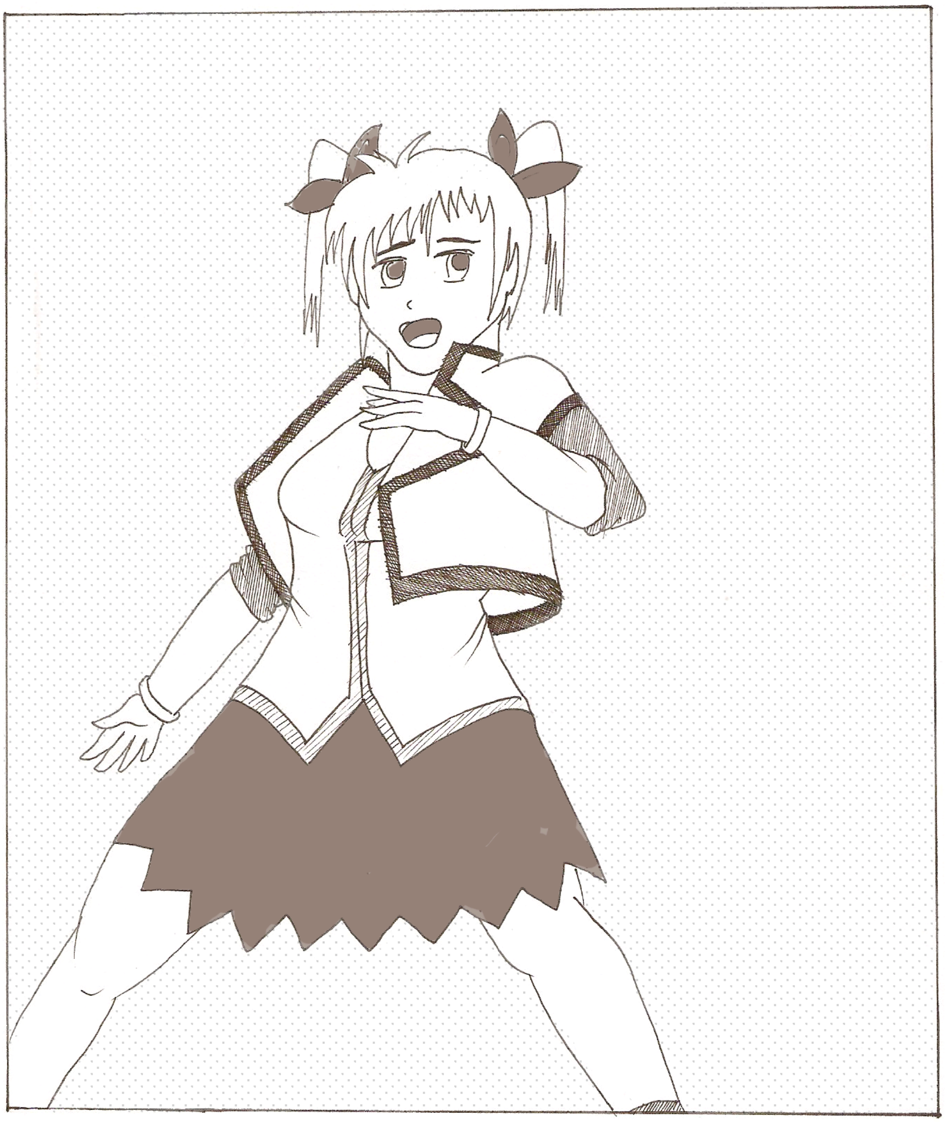
163

You angle yourself on your back as you fall and hope that three shots with *Energy Blast* will give you enough sideways momentum to allow you to crash safely to a nearby rooftop. *Test your Skill* for each of the three blasts. If you fail one of them, turn to **30**. If you succeed with all three rolls, you come crashing across the roof of another building (roll one die and deduct the number rolled from your STAMINA score).

You can now resume your hunt for the super-villain threatening Titan City, in the hope that the Federation will treat you with favour for your efforts. However, any Hero Points that might be gained from now on will not count. Turn to **120** to carry on the hunt for clues.







164

The cell is occupied by a woman, who turns to look as you as you venture into the cell.

'Why, hello, Silver Crusader!' she says, batting her eyelids.

You give Betty "Lady Macbeth" Monarch the evil eye as you approach. 'Time to give up some answers, Betty.'

'Do I have to?' she whines, trying to weasel her way out of this conversation.

At your flat stare she folds her arms and leans back against the wall. 'You're no fun, you stick-in-the-mud.'

You tell her that you are aware that something is taking place soon in Titan City and that she is involved.

She sticks her tongue out at you and the flicks her hair away from her eyes. 'Our employer, Janus, wasn't stupid enough to tell us all the details of her plan in case we'd end up spilling our guts to a camped-up suit like you or the pigs.'

'That's fine,' you reply through

gritted teeth. 'Then simply tell me what you *do* know.'

'Ha!' she scoffs. 'Got me a job in maintenance at AB&C she did. Said all I needed to do was make sure to provide another employee of hers with a secure connection into the network.'

'And you did that?'

'And I did that. Which probably means that it is far too late for you to stop her,' remarks Monarch with a saucy grin.

Disgusted with her you leave her to contemplate her future in her cell.

If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, with your time here concluded, you will have to seek information somewhere else in the city. Turn to **120**.

165

Do you know the name of your nemesis? If so, convert their name to a number via the code A=1, B=2, C=3 etc. and then deduct 2 from the total of those numbers. Turn to the reference number indicated by the new total. Otherwise you will have to instead use your Crimewatch to call the police (turn to **26**), or take a look at the computer terminal (turn to **208**).

166

After some fluffing about, scrabbling over roof tiles and tugging at door handles and the edges of second floor windows, you find the window to one of the bathroom cubicles is loose. Carefully pulling it up and open you quietly ease yourself through the gap and over the windowsill. Catching your breath inside the cubicle, you listen out for sounds of activity. All you can hear is dull thumps from the floor below that you assume to be the criminals stacking the boxes from the truck. Leaving the toilets you move towards the stairs, bypassing various rooms containing abandoned offices and meeting rooms, and work your way down to the ground floor. You crack the ground floor door to the stairs open, allowing you to look into the room. At the very opposite end of the open plan ground floor is the loading bay door where you can see the open back door of the truck. The team of six criminals are halfway through transporting the boxes to a stack in the middle of the room. While you can see what they are doing, from this distance you can't make out what they are saying.

If you have the *ETS* super power you could attempt to bug their conversations. If you wish to do this, turn to **79**. Or you could attempt to take all of them on by surprising them (turn to **40**). Otherwise, you can use your Crimewatch to contact the police to have them surround the depot. Turn to **100**.

167

The Accessory Belt has provided you with a couple of smoke bombs that you happily deploy into the crowd of thugs. In the smoke and the confusion you have a few moments to take out some of the thugs around you. Roll one die. The number rolled is equal to the number of thugs you manage to render unconscious while they grasp blindly in the smoke. If you wish, you can now try and escape before the breeze shifts the smoke. If you take this option, you flee the park and will have to search elsewhere. Turn to **120**. If you decide to stay and fight, turn to **227** now to resolve the encounter, but ignore the first few criminals on the list up to the number you rolled.

168

It does not take a great deal of effort to break into the apartment and you begin a thorough investigation of the place in a search for any clues that might aid your mission. You paw your way through scattered bills, the leftovers from take-away dinners, and dirty laundry in the hopes of finding anything that could be a lead. You come across an ID badge of O'Modell's for his job on the Abudon Park Maintenance Team and realise from the photo that O'Modell was one of the criminals you captured at the docks the night before and is now a guest of the central police headquarters. Add 1 LUCK point.

Also from your search, you turn up a white swipe card with nothing on it apart from the magnetic strip and the number 138, a brown Teddy Bear, and a bus ticket with the destination of Radd Square. You can take any or all of these if you wish.

Understanding that there is nothing else to be gained from waiting around here, you must decide on a new course of action. Again, if you know the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already been there before:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

169

After further discussion he admits he has heard that at least one mutant may be involved in something shady, but that since he considers himself to be above such stuff and nonsense, he wouldn't be able to point you in the right direction. If you possess the ability *Psi-Powers*, you can attempt to verify the truth of his statement by turning to **141**. Otherwise, you thank him for his time. If you haven't already, you can try the woman at the soap stand (turn to **87**), head down the stairs to the next floor to enquire after a counsellor (turn to **20**), or try your luck with the patrons in the cafédownstairs (turn to **64**). If you have already tried these, or they do no appeal, you will have to choose somewhere else to continue your investigation. Turn to **120**.

170

If your Energy Blast attack was unsuccessful, move straight to the battle below as both men are now aware that you are there. If your roll was successful, roll one further die. An even roll means you hit the man in the helmet and super suit and he is now out of the fight, while an odd roll means the man in the black gear is hit and knocked out. Resolve the fight below with these adjustments.

	SKILL	STAMINA
MAN IN HELMET	10	15
MAN IN BLACK	8	11

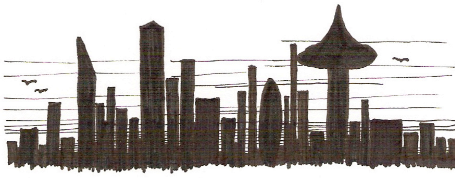
If you defeat them both the CIA and the Titan City police arrive to secure the building. You learn that the man in black is a wanted assassin known as The Finger of Death, while the man with the helmet is the super-villain Volt Head (gain 2 Hero Points for his capture).

With nothing else to be done here now that the police have arrived, you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



171

The older couple, which you judge to be in their early sixties, welcome you with a friendly smile when you ask if you can drop into their booth and ask them a few questions. They seem quite happy to answer your questions about the comings and goings of the customers once you establish that they are regulars. You spend some time conversing with them as the topic goes off on odd tangents and you have to gently draw them back to your point of inquiry – customers who might be of interest to you.

They tax their brains and seem to come up empty handed when the woman mentions an odd couple of a man and woman they would often see sharing a booth.

‘He was all tall and skinny, with lots of dark clothes and badly shaven. Can’t really see why anyone would like the scarecrow look,’ the woman continues. ‘I suppose women might find the scar across his cheek intriguing, but he probably got it from the lid of a tin can or something like that.’

This description gets your attention as it matches one of the criminals you observed on the docks the night before and you probe further about the man and woman. The male half of the old couple notes that they are usually here on a Saturday, so that if you waited they might just turn up. You thank the couple for their help and they, having finished their meals, leave the shop. If you wish to take up the older man’s suggestion and wait to see if the man and woman turn up, turn to **69**. Otherwise, you will have to pick a new location to go hunting for clues. Turn to **120**.

172

Lady Chartreuse looks almost disappointed that you simply stand and then hold out your hands to be cuffed like a common criminal. She swans over and secures you with the red rope that hung in a loop at her left hip. Then, touching a button on the lapel of her suit, she summons a Federation airship which hovers into position above your heads before finding a spot to perch near the edge of the roof.

You are bundled into the airship, followed by Lady Chartreuse who is making the journey with you as guard, and whisked away to face justice at the hands of the committee on Hero Isle. As the skyline of Titan City fades into the growing dark and the airship moves out across the water towards the deep sea, you can only hope that whoever the Federation assigns to watch over the city has better luck at preventing the coming chaos. Your investigation and time as superhero of Titan City is at an end.

173

Rokefetch sizes you up with narrowed eyes, the stubble across his chin making him look even dirtier in appearance that his grubby clothes alone could manage.

‘Unusual, huh?’ he muses, pondering your request for information on recent customers. ‘We get a lot of unusual stuff here, Crusader. Can’t rightly think of anything that could constitute *more* unusual than the ordinary unusual we deal with.’

He taps a long, crooked finger on the top of the counter, the extended and milky yellow nail digging slightly into the soft wood surface. ‘Perhaps...’ he begins, only to shake his head and mutter ‘No’ at a low scraping sound.

‘No,’ he repeats more firmly. ‘I’m sorry, Crusader, but I don’t think I can be of help to you.’

You can either take him at his word, leaving the pawnshop to pick a new destination (turn to **120**), or you can change his answer with a threat (turn to **83**).

174

Making your way to the basement, where the police keep their crime labs, you weave through the myriad of rooms and dodge the people decked out in white lab coats till you reach the head office. Knocking on the door gets you a police command to enter and you find yourself face to face with Natalie Scully, the fiery redhead who runs the labs division of the Titan City police.

‘Had a call you would be coming down to grace our humble hovel with your fair self, Crusader,’ she says with an amused tone to her voice. ‘I understand you have something you wish to show me?’

With some embarrassment you show her the Teddy Bear you obtained.

‘For me?’ Natalie says, batting her eyelashes and trying to look demure. ‘Sorry, Silver-boy, but I’m spoken for.’

You roll her eyes at her antics, well established after years of dealing with her. She pouts outrageously at the lack of reaction on your part.

'You can be such a stick in the mud sometimes, you know that?' she asks rhetorically as she leads you from her office and down the hall, clutching the Teddy Bear in her arms. You follow her into a lab where she instructs you to take a seat while she "does her magic". Knowing this will take some time you ponder everything that you have learnt so far and wonder just what it can all be pointing to. Just what is this new threat to Titan City after?

Sometime later, after uncounted cups of coffee and toilet breaks (amusing at first, thanks to the reactions of the male lab technicians when they see you emerging from a toilet cubicle, but later just tedious), of filling in the crossword left on the table and counting the ceiling tiles five times to make sure you had the correct number, Natalie finally breaks away from her work to approach you with a folder in her hands.

'So good of you to wait, Crusader, and your patience shall be rewarded!'

You stand to hear the results, but the Head of Department insists that you both return to her office, Natalie bringing the Teddy Bear with her. Once you are both back in the office and she has sunk gratefully into her comfy chair, the bear plonked unceremoniously on her desk, Natalie begins to explain what she and her dedicated team have discovered for you.

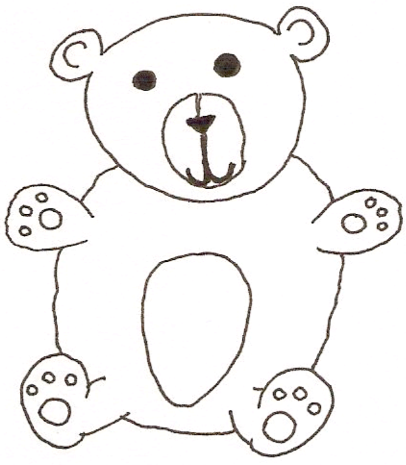
Opening the lab report in front of her, Natalie explains, 'You were right to suspect something. While none of the bear's components are in any way a problem or illegal, it has been tampered with. Some sort of modern accelerant has been used to soak the stuffing, causing it to catch alight easily under the right conditions.

'Fire would be bad enough,' Dr. Scully continues, 'but the chemical genius who did this has also made sure that the stuffing acts like an explosive. These things are highly flammable and primed to blow up.'

You give her a hard look. 'And there could be hundreds, if not thousands, spread out across the city by now.'

'Which brings us to my final point. These things,' and here Natalie gestures to the bear on her desk with some disgust, 'need a trigger to activate them. After that, normal room temperature is enough to get them going. In those conditions it is five minutes from activation signal to boom!'

You ask what sort of signal, and at best she says her team figure it to be some sort of electronic signal, perhaps in a sound wave of some kind. Thanking Natalie for her time, you leave the bear in her possession and depart from the police building. Where will you head next? Put a tick in the box next to the reference number **120** and then pick a destination you've not visited from the places listed.



175

Vladimir Utoshski was in his late thirties when you arrested him as part of his attempt to dominate a large part of the globe through the threat of nuclear annihilation. Now as the cell door opens on him, he is pushing fifty and his time in prison hasn't been easy on him.

The man who was once the formidable Titanium Cyborg looks up from the chessboard he has been leaning over. He blinks as if he can't actually believe what he sees in front of him.

'Almost ten years in here, and *now* you visit me, Silver Crusader,' he practically purrs with visible excitement in his eyes. 'What could have possibly brought you all this way to see me?'

'Information,' is your simple reply.

'Ah, so this isn't a social call,' he laughs.

'Hardly,' you reply. You look at the chessboard. 'Playing against yourself?'

'Despite your example, Crusader, I do have people on the outside who keep in contact with me. I'm playing a long distance game with a prodigy I'm encouraging.' Vladimir picks up the board and moves to put it carefully out of the way on a shelf next to a Teddy Bear.

'Tell me what you know about what is to take place in Titan City,' you demand.

'Pitiful,' yawns Utoshski as he wanders back to his table. 'Is that all it takes to frighten the criminals of today?'

'You've nothing to tell me?'

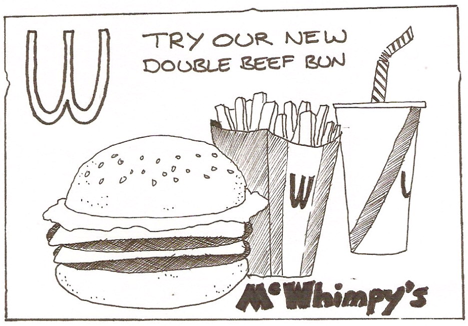
'Go away, Crusader, and come back when you have something more interesting to say.'

With a glare you abandon the spiteful man to his cell. Given that the prison guard on his round closing in on this wing, you leave the prison. Turn to **120** to select a new destination.

176

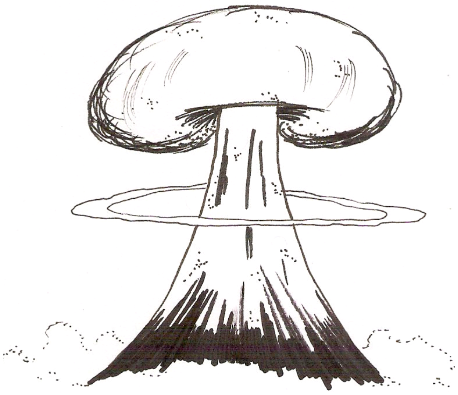
The hatch opens and you are able to use the short metal ladder inside to gain entry to the empty upper floor room. As you gently close the hatch behind you to obscure your arrival on the premises, a couple of rats scurry about through rotting cardboard boxes and other filthy signs of neglect.

A quick investigation of this upper



floor reveals nothing of interest so you head down to the next floor. Here too you find little evidence of the criminals you are after, although a couple of dingy mattresses suggest they might occasionally bed down here.

With a bold step, you take the stairs down to the ground floor level. Turn to **256**.

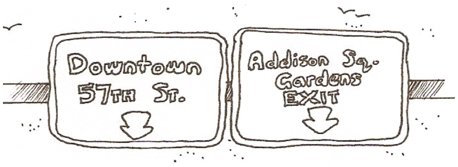


177

Following a path through the park you quickly arrive at the statue of Olgivy and take a moment or two to make a circuit of the statue, reading the inscription at the base as you do every time you visit the statue.

Erected in memory of
Brett Olgivy
the "Bronze Mist"
First protector of
Titan City

There are quite a large number of people milling about here, as it is a conspicuous landmark, making it a good meeting spot. Off to the end of the statue area a young woman with long black hair has set up a foldable chair and easel and is at work on a painting. You could try talking to her to see if she has seen something (turn to **199**), otherwise there is little else to do here. If you haven't already, you can head to the lake (turn to **236**), or try the back paths of the park (turn to **101**). If you have already tried both, or simply wish to look elsewhere, you will have to investigate a different part of town. Turn to **120**.



178

Finding a comfortable perch on a roof above the square you take some time to watch people coming and going about the place on this busy Saturday. After a quarter of an hour keeping an eye on things, your decision to hang around pays off (add 1 LUCK point).

In an explosion of red smoke a black, elongated car with massive rear fins smashes into a parking spot, crushing another more mundane car beneath its wheels. A gull wing door hisses open on the driver's side and a figure, bedecked in black and wearing a cape, steps out amongst the still strong cloud of coloured smoke. As you hurry across the rooftops the suited figure dashes inside the Owl & Weasel pub next to The Black Lobster restaurant.

As some people run for cover and others watch on with curiosity, you drop to the pavement in front of the store and enter the pub, ready to deal with whatever is going on.

The inside of the pub is trashed, some of the customers cowering under their stools and tables. The man in the black getup is smashing his way through the tables which are being flung at him by a man in a business suit.

'Give me the code, vermin!' bellows the man with the cape.

The reply of the man in the business suit is lost under the thunderous explosion of another table as it detonates from a blast from the attacking man.

You pick your way through the debris to get close enough to do something. Will you use *Energy Blast* if you have it (turn to **237**), or perhaps *Psi-Powers* instead if that is your super power (turn to **98**). Or maybe there is a device in your Accessory Belt to deal with this situation if you have *ETS* (turn to **19**), or you may instead simply have to become physically involved in the fight yourself (turn to **213**).

179

As you attempt to breach the man's mind, he stiffens slightly before leaning over to the buxom woman. She listens intently to his whispered conversation and her eyes narrow in annoyance. She climbs into the cabin of the truck and starts the engine as the man whose mind you are trying to break into gives new orders to the other criminals. Orders that you can't hear over the engine of the truck from where you are, but it doesn't take a genius to work out what was said. Obviously your attempt to pilfer the destination of the truck from the man's mind was detected, as the four thugs throw the last box into the truck, secure it, and then fan out in search of you.

The scarred man joins the buxom woman in the cabin of the truck. With four thugs between you and the truck you have no chance of stopping them from getting away. You have only moments to observe the truck making its escape from the dockyards before the four remaining criminals discover your position and attack. Fighting all four at the same time, resolve the battle below.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8

If you are able to win against the opponents ranged against you, you sit in wait for the police to take them into custody (add the code word *Tied Up* to your *Adventure Sheet*). While you wait you consider where you might look for clues to what is going on in the Titan City underworld. Turn to **74**.

180

The group of youths, four young men in lots of dark clothing, don't look very happy to see you approaching them. One seated near the middle nods to another of his mates. All four stand up as you reach the table and spread out a little, trying to box you in on all four sides.

'We don't need your sort poking their abnormally big noses into our affairs,' the youth who appears to be the leader states with some heat. 'Now we're gonna teach you to leave us alone!'

Resolve the battle below (fighting all four at the same time), but once each youth has been reduced to 3-4 STAMINA points, they are out of the fight.

	SKILL	STAMINA
YOUTH WITH NOSE-RING	7	8
YOUTH WITH SPIKED HAIR	8	10
YOUTH WITH EYE SHADOW	6	9
LEADER	5	7

The fight has cleared the café, much to the annoyance of the glaring proprietor (Lose 1 Hero Point). You leave and consider your options. If you haven't already done so, you can climb the stairs to visit a counsellor (turn to **20**), or try the studio (turn to **103**). Otherwise, you will have to look elsewhere in the city for answers. Turn to **120**.

181

The door to the cell swings open to reveal an empty room, much to the horror of the officer in charge of the cells. A quick check confirms that no one is hiding by some means in the room, leaving you and the officer to consult the prisoner logs in his office.

'She was last confirmed as being in the cell at 0630 this morning. There was a visit from Officer Kawalski and one of the CIA Agents up on the sixth floor, the female one,' explains the officer as he reads from the logs. 'I can never remember her name.'

You frown.

'There's no record here like there should be if she had been taken away, but they could have removed her I suppose,' the officer continues with some unease.

You mentally note to follow up on this and let the officer know that you'd like to interview a different prisoner instead. You are still limited to one interview because of time, so who will it be?

The thug with the moustache? Turn to **207**.
The red-haired thug? Turn to **3**.
The female thug with the knife? Turn to **164**.
The male thug with the earring? Turn to **56**.
The man with the scarred cheek? Turn to **107**.

182

You find a sizeable loose stone and after hefting it to test its weight, you throw it at one of the criminals. *Test your Skill*. If you succeed, turn to **105**. If you fail, the stone flies between two of the criminals. You can now either rush them (turn to **84**), or wait with the police to see what happens (turn to **57**).

183

Exploding into the room you catch the criminals by surprise allowing you some room to fight with. If you have the *Energy Blast* super power you have *two* open shots at the thugs before the rest can reach you, meaning you have a chance to stun two of the criminals. If you succeed with a roll, roll two dice to determine which thug you stunned. If one of thugs you stun has already been caught by you (see the next paragraph for details), then simply roll again till you roll a criminal you haven't arrested.

If you have *Sword Man* on your *Adventure Sheet* then you don't have to fight Patrick "Yojimbo" O'Modell on the list below as he is in jail. Likewise, you don't have to fight Hal "Frenzy" Nation if *Mutant Boy* is listed and you can ignore Warren "Butterfingers" Johnson if you have *Burger King*. Having *Trussed Up*, *Tied Up*, or *Chain Gang* on your *Adventure Sheet* means that you can ignore Betty "Lady Macbeth" Monarch on the combat list below as, like the others, she is in police custody. Finally, if you have *Tied Up* or *Chain Gang* on your *Adventure Sheet*, you can also ignore Patrick O'Modell, Hal Nation, and Warren Johnson on the list of fighters.

Once you have determined which of the fighters below are not present due to earlier capture or stunned by a blast, you must resolve the battle below remembering that you must fight all of those remaining at the same time.

		SKILL	STAMINA
1.	MAN WITH A SCARRED CHEEK	9	14
2.	BUTTERFINGERS	6	9
3.	YOJIMBO	8	10
4.	LADY MACBETH	7	11
5.	FRENZY	5	8
6.	First THUG	4	6
7.	THUG WITH KNIFE	8	6
8.	SKINHEAD THUG	5	5
9.	TATTOOED THUG	8	9
10.	THUG WITH CHAIN	7	8
11.	HIRED GOON	5	7
12.	Second THUG	7	6

If you are able to subdue all of these offenders, turn to **248**.

184

After a moment or two and some shuffling sounds, the apartment door swings open to reveal the surprised face of Hal Nation, the earring in his ear bringing with it the sudden understanding that he was one of the criminals on the docks the night before.

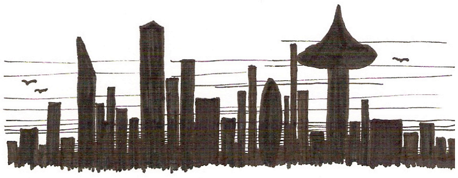
You feel something battering at your mind. If you possess *Psi-Powers* you can effortlessly shrug off the mental attack and proceed to **263**. If you don't have *Psi-Powers* you will need to *Test your Skill*. If you succeed, continue to **263**. If you fail the roll, the room seems to become hazy and for several moments you cannot recall why you came here. You wander out of the building and wait for your head to clear. You can pick a new location within the Downtown area. Again, if you know the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already been there before:

Cottonworths? Turn to **259**.
Radd Square? Turn to **224**.
AB&C? Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

185

You are attempting to sneak into the building with little in the way of cover. You are going to have to be extraordinarily lucky to achieve this without being spotted by the hostage taker. *Test your Luck* twice. If you fail one of the two rolls, turn to **203** where you will have to confront the man face to face. If on the other hand, you succeed with both rolls, turn to **215**.



186

Leaping down from your position atop a container like a man possessed, you set yourself against the criminals who have been loading the truck. Your surprise attack has allowed you to land a number of hard blows before your opponents could offer any defence. Roll one die. The number rolled is the number of surprise blows you landed when you threw yourself at the criminals. For each landed surprise blow you can deduct 3 STAMINA from the struck target (returning to the usual 2 STAMINA for the rest of combat). To determine whom you landed each blow on, roll another die for each blow. The number rolled is equated with one of the criminals listed below. Remember that if you end up hitting one individual several times you can end up killing them and suffering the loss of Hero Points. Once you have adjusted their scores, the battle begins in earnest with you forced to fight all those still standing at the same time.

	SKILL	STAMINA
THUG WITH MOUSTACHE	6	9
RED-HAIRED THUG	8	10
FEMALE THUG WITH KNIFE	7	11
MALE WITH EARRING	5	8
MAN WITH A SCARRED CHEEK	9	14
BUXOM WOMAN	10	16

If the battle is still raging after 25 Attack Rounds, turn to **28**. If you have defeated the criminals in less than 25 Attack Rounds, turn to **90**.

187

The stairwell door is within reach when your attacker ploughs straight into you and slamming you against a wall of the warehouse (lose 2 STAMINA points).

Do you know the name of your nemesis? If so, convert their name to a number via the code A=1, B=2, C=3 etc. and then deduct 2 from the total of those numbers. Turn to the reference number indicated by the new total.

Otherwise, you dodge a second attack and can either race for the computer terminal (turn to **235**), or aim for the front door of the warehouse (turn to **97**).

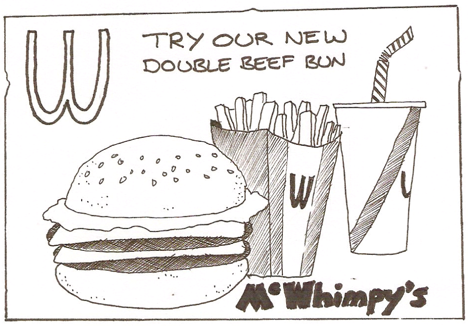
188

You are welcomed into the office by a cheerful voice and restrain your surprise at seeing a small, blue and furry creature seated in the chair behind the desk. It looks past its red nose at you. 'Welcome, Silver Crusader. My name is Matthew Houghton and I am a qualified counsellor. How can I help the esteemed defender of Titan City today?'

You explain to Houghton what you believe to be starting to take place in Titan City and how you have come here in the hopes of picking up some leads for your investigation. The mutant counsellor ponders your request, rubbing his chin with a blue furry paw.

'I have a variety of mutants that pass through my office every day, Crusader. Some good, some bad. They are no different from the mundanes who make up the majority of the population. But then, you probably understand that better than most, being an outsider with your abilities and forced to hide your identity behind a mask. Who are you really, Silver Crusader?'

You shrug your shoulders at Houghton, unwilling to give away your own secrets. Do you possess the *ETS* ability? If so, turn to **18**. How about *Psi-Powers*? Turn to **78**. If you have neither super power, you must *Test your Luck*. If you are Lucky, turn to **52**. If you are Unlucky, turn to **35**.



189

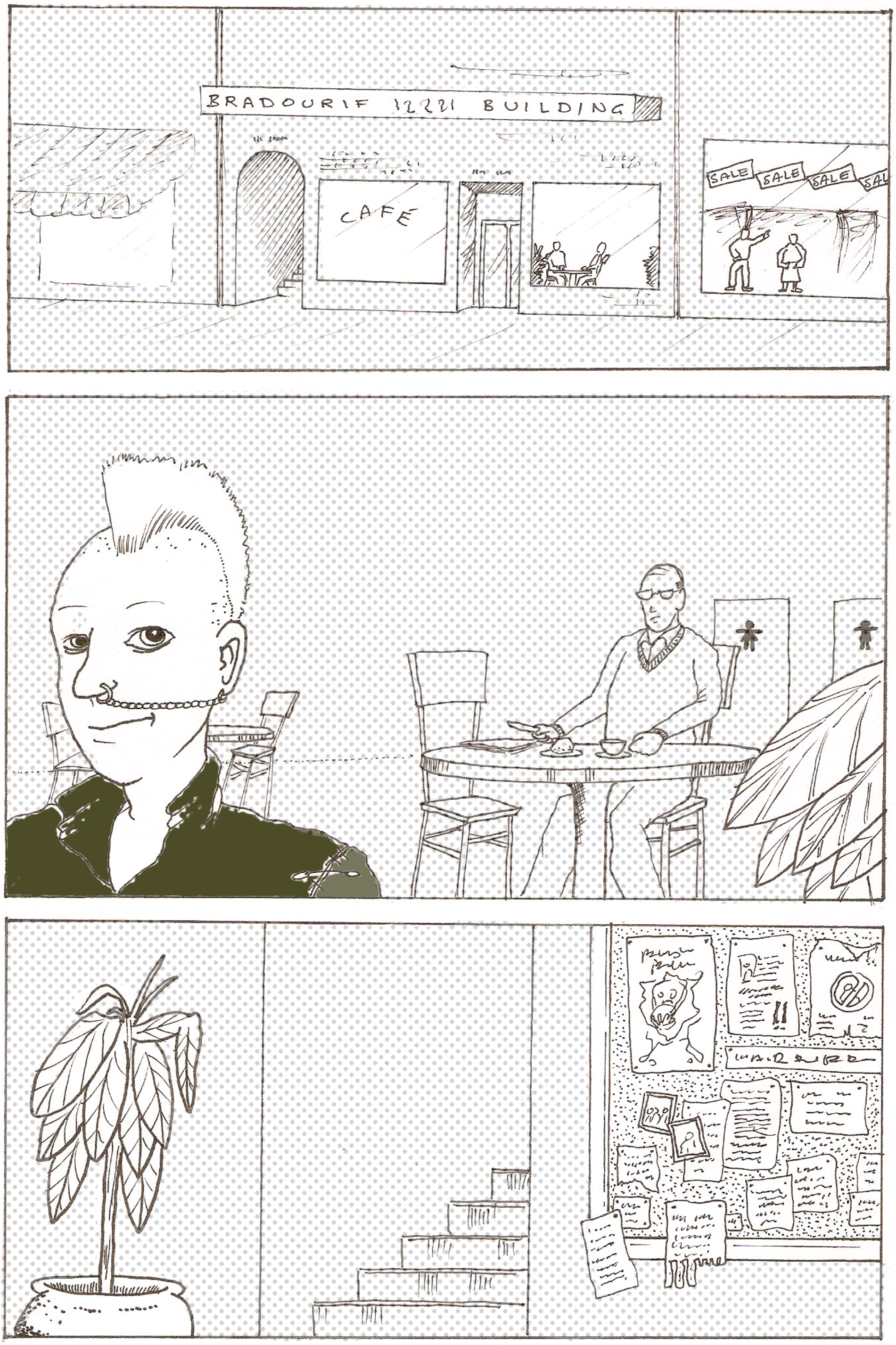
You head to the window and just spot a figure fleeing along a rooftop. Pulling the Directional Transponder device from your Accessory Belt you fit one of the bugs from this to your normal stun gun. Taking aim you fire and grin with satisfaction as the bug sticks unnoticed to your target (add the codeword *Sticky Bug* to your *Adventure Sheet*). With nothing else to be done here after calling the police, you leave. Turn to **120**.

190

You rush for the computer terminal again, only to have Janus blow you off your feet before you can get close enough to touch it (lose 2 STAMINA points). She is upon you and you will have to fight. Turn to **266**.

191

You decide to approach the mutant community in the hopes that someone among their number has heard something on the grapevine. While the populace of Titan City tolerates them in general, there are those who aren't so keen on mutants and express it in less than productive ways.
As a result, on 12th Avenue there is a meeting place-cum-refuge for



mutants, allowing them to meet, hang out, or, if need be, seek an escape from the persecution of small-minded people.

Rather conspicuous in your Silver Crusader outfit, you approach the Bradourif Building, known informally as the "Mutt Hut". You wander in through the main doors and into the nicely proportioned reception area which doubles as a café. A number of people are at tables eating, drinking and conversing. You get a few odd looks from them as you enter. A set of stairs leads from this place to another floor, and beside it is a board advertising various services. You have several options before you. Will you:

Check out the studio?	Turn to **103**.
Visit a counsellor?	Turn to **20**.
Ask around in the café?	Turn to **64**.

192

You approach Detective Wojak as his men swirl about the scene taking control of the situation. Photographs are taken of everything and the CIA is taking a lot interest in the remains of the computer terminal that you destroyed.

Telling Wojak about your suspicions of corruption has him frowning, and he walks off to have a quiet word with Officer Kawalski (add 1 Hero Point). Turn to **204**.

193

You locate the correct floor and take the long lift to the management area of the building, striding confidently between cubicles and towards the largest office which belongs to the head of the tri-state area branch, one Ivan Stephenson. Arriving at his office you politely tell the secretary that you need a moment of her boss' time and simply waltz on through his office door, closing it behind to you to silence any protest.

The spacious room you find yourself in has large floor-to-ceiling glass windows the length of one wall that provide a superb view of Titan City. Turning from admiring the scenery you look to Stephenson, who is seated at his large desk, and a younger man in a business suit who is obviously Stephenson's PA.

'If I could have a moment of your time, Sir?' you ask nicely.

After a pause, Ivan nods his head and sends his PA from the room. He then glances at you, 'What brings you to AB&C, Silver Crusader?'

You briefly explain your mission and worries based on Gerry the Grass' information, ending with a plea for anything that his company might have learnt of that could be relevant to your investigation.

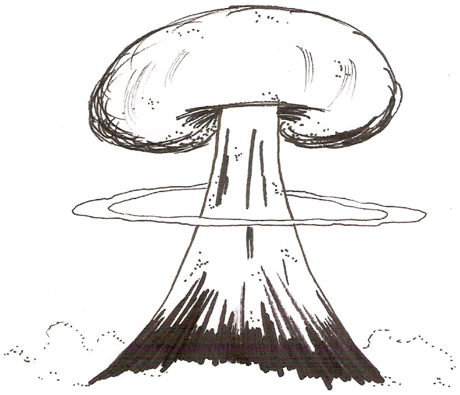
Stephenson ponders your request. 'I can't really see how we at AB&C might be able to help you, after all, it's not like we monitor all the calls that go through our network, and even if we *did*, we only represent fifty-five percent of the phone market in the tri-state area. Whatever it is you're looking for could easily be on one of our competitors' networks.'

If you have *Tied Up*, *Trussed Up*, or *Chain Gang* on your *Adventure Sheet*, turn to **247**. Otherwise you learn nothing more from Stephenson and apologise for barging into his office. He waves the offence off by saying it is his public duty to help you.

You can now try, if you haven't

already done so, visiting customer support (turn to **102**), or checking in with network maintenance (turn to **59**).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.



194

Unfortunately for you, the criminals have been anticipating your arrival and within moments you are overpowered before you could even realise what was happening. You are dragged into the main part of the warehouse that is fairly spartan except for a handful of people and a computer.

As you sit tied to a chair, Janus informs you that you will live just long enough to see her plans come to fruition, and no more.

195

Retreating outside the building you are with the newly arrived police officers as they set up a cordon. Captain Belcher is busy barking through a megaphone, instructing the criminals inside the building that they are surrounded and to come out peacefully. There is the sound of a truck engine starting up, but you and the police force then witness the six criminals you had previously observed walking calmly out towards the waiting police officers with their hands in the air. Gerry's message left you in no doubt that whatever these criminals were up to was connected to the new super-villain threat, and now you are uneasy at how quickly they have given up. If you possess *Psi-Powers* you can attempt to read the minds of one of the approaching criminals for their true intentions (turn to **123**). Or, if you have it, you can use the *ETS* power to try to spot a trick (turn to **12**). You can rush towards them hoping to prematurely spring a possible trap (turn to **84**). Or you can wait with the rest of the police (turn to **57**).

196

You find The Dynamo reading the newspaper in his cell and he spends the first couple of minutes after your arrival flicking through the pages, intent on ignoring you.

'Take a picture, Crusader, it'll last longer.'

You sit on his bed and study the man further, The Dynamo looking every inch an ordinary man now that he is no longer dressed in his super suit.

Frustrated with your silence, the man dashes his paper to the tabletop and turns in his chair. 'What is it that you want?'

If you have fought and defeated Volt Head, turn to **96**. Otherwise, continue reading.

You tell the incarcerated criminal your suspicions as to what is going on in Titan City, before asking if he has heard anything while on the inside. He snorts and asks just what you've been consuming that would make him tell you anything. 'I have plans for the future, Crusader, and they don't include spilling my guts to you. Now get lost!'

Aware that you are not likely to get anything further from him, you leave the cell. With a guard making a sweep of the cells, it is time for you to leave before you are caught here. Once you are outside the prison, you have to decide where to head to next. Turn to **120**.

197

You quickly check your Accessory Belt for something to subdue her with, the hesitation allowing the super-villain to get in the opening blow (lose 2 STAMINA points). With the battle now joined you don't have time to find something to fight with other than your fists. Resolve the encounter.

DA FEMME SKILL 10 STAMINA 13

If you defeat her, gain 2 Hero Points for her capture. Now, with the police having taken the super-villain into custody, if you have not already done so, you can visit the books and toys department (turn to **66**), a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, or try AB&C (turn to **151**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

198

You are engaged in fighting several moments too long to realise that some of your opponents have retreated from the battle. As you continue to engage with the none-too-bright thugs who have been left behind, you spot the back of the truck as it leaves the docks and turns onto another street, taking it out of your view. Unable to follow, you must now resolve the battle with the four remaining criminals who have been abandoned by the buxom woman and the man with the scarred cheek. Using what remains of their STAMINA scores from paragraph **116**, you must finish them off. When they have all been subdued, you then wait for the police to arrive to take them into custody (add the code word *Tied Up* to your *Adventure Sheet*). With nothing to be learnt here anymore, you have to decide where else to look for clues once they police take over the crime scene. Turn to **74**.

199

Walking up to the young woman, making sure you are in her line of sight so as not to startle her with a sudden appearance, you introduce yourself to the painter.

It turns out that she is Miranda Jones, a local painter that Helen has recently been in raptures over. You can quite distinctly recall standing in an art gallery in Downtown with her as she talked, almost babbled with excitement, over a painting that to you looked more like a Rorschach blot than what the glossy guidebook of the gallery proclaimed it to be. Helen has exclaimed how the loud and proud orange of the Indian rajah contrasted with the cool greys and purples of the elephant he dominated. She said it was a damning critique of Imperial expansionism. Or at least she did till you jokingly accused her of simply reading out of the guidebook. After that she was forced to admit that it did look like a badly painted picture of an orange on a bowl of grapes.

'I quite enjoyed your rajah on an elephant painting at the last exhibition of your work,' you say, gambling that you have said the right thing.

'Really?' she says brightly, almost pleased. 'I had been aiming for an orange on a bowl of grapes, but if the curator said it was a man on an elephant, who am I to argue? He bought it off me, so I guess he can believe it to be whatever he wants.'

You can only blink at that answer, suddenly wishing that you could drag Helen down here just so she can hear that statement.

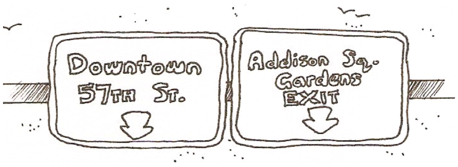
'So, what are you working on now?'

'I'm trying to paint the lamppost over there, but it keeps moving,' she says matter-of-factly, pointing in the direction straight ahead of her.

You look up from staring at the canvas to where she pointed, only to crinkle your brow in confusion when you can't see the lamppost she was talking about. You look over your shoulder to the left and see one about fifty metres away at the point where a path meets the statue area. 'It's over there,' you try and say helpfully.

Miranda pouts horribly. 'See what I mean!' she exclaims. 'It keeps *moving*!'

Deciding that you probably won't learn anything useful from the young painter you politely excuse yourself and let her get back to her painting. If you have not already done so, you can now try down at the lake (turn to **236**), or the back paths of Abudon Park (turn to **101**). If you have already tried both other options, or simply wish to leave the park, you will need to hunt for information somewhere else. Turn to **120**.



200

You wake the following morning and flick on the television while Helen takes a shower. You stare in horror at the breakfast news broadcast that announces several bombs detonating across the city and the Titanium Cyborg being broken out of prison with the intention of unleashing a new era of F.E.A.R. upon the city. You have tarried too long in trying to find out what the enemy was up to and the city has paid the price. If you are lucky, those in charge of the city might let you be involved in the clean up.

201

Taking the chance you dash for the computer terminal and bring up the program, which is called *damage*. You click the cancel button, only to have a password prompt appear. Do you know the password being used? If so, convert the password to numbers using the code A=1, B=2, C=3 etc, add together and then add 20 to the total. Turn to the reference number indicated by the new total.

If you don't know the password, return to **266** to continue the fight.

202

When after waiting a moment or two you find that no one answers the door, nor can you hear sounds of life from within the apartment, you are faced with a dilemma. You can either break into the apartment by turning to **168**, but also lose 1 Hero Point for the blatantly criminal act, or you can leave the apartment building and try a new location within the Downtown area. Again, if you know the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already visited them:

Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.

203

The hostage taker reacts badly to your sudden presence after dealing with lowly police officers. He snatches up a hostage from the ground and uses her as a human shield. In the chaos and confusion of your arrival you are able to back the villain up, creating a passage for the other hostages to escape the building.

'So the Silver Crusader has come to try and stop the magnificent Volt Head?' The hostage in his arms whimpers as electricity crackles between the metal spikes of his helmet. 'You have a snowball's chance in hell of stopping me.'

Will you attempt to use *Psi-Powers* on him (turn to **127**), or perhaps you have something on your Accessory Belt thanks to *ETS* (turn to **225**)? Perhaps you can use a surgical strike with *Energy Blast* (turn to **155**), or perhaps you hope you can take him on despite the hostage in the way (turn to **71**)?

204

With all the loose ends tied up except for one, you make your farewell to Detective Wojak and head to your final destination before you can head home for a well-deserved rest. Turn to **269**.

205

Stepping up to the counter you survey the board for what to order when you see a man in the kitchen area dashing out the back door. Abandoning the attempt to order, you vault over the counter and dash out the same back door in pursuit. Turn to **257**.

206

After explaining your suspicions of a potential attack on the city, Rokefetch scratches his head, long nails scraping through the thinning hair on his head.

'That's a mighty good story you've got there, Crusader,' Rokefetch says with a cackling laugh that speaks of poor health and a rough life. 'You oughta try that out on them movie business folks. They might buy the story off you for a good sum of money!'

'There's nothing I've told you that triggers any thought to something you might have heard in the underworld?' you press for an answer.

After a pause and a low scraping sound masked by a cough from Rokefetch, the pawnbroker shakes his head. 'My apologies, Crusader, but I ain't heard nothin' like that on the grapevine.'

If you are convinced that Gerry the Grass, your informant, can't be wrong and that Rokefetch *might* be hiding something from you, you can threaten him in an attempt to leverage him for information (turn to **83**), or you can instead abandon this line of enquiry (adding the codeword *Red Light* to your *Adventure Sheet*) and try somewhere else in the city for clues (turn to **120**).

207

The officer in charge of the cells opens the large steel door and you can gaze into the room containing Warren "Butterfingers" Johnson.

The criminal doesn't react, not even a twitch from his moustache, as you step into the cell.

'You want answers,' he grunts before you can open your mouth, so you simply nod in reply.

'Not really worth my life to give you answers,' he continues.

'Could you live with all those lives on your conscience?' you finally ask.

'No,' he grunts again and falls silent for a minute. 'We've been working for a woman named Janus. Don't know where she is based, wasn't treated to that sort of information, but I do know that it all happens tomorrow.'

With a silent nod of thanks to the thug, you leave the cell.

If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, with your time here concluded, you will have to seek information somewhere else in the city. Turn to **120**.

208

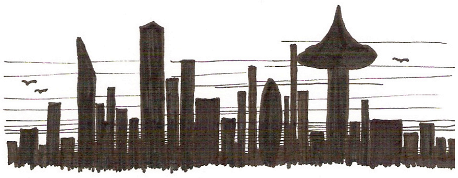
Nudging the mouse attached to the terminal brings up a screen displaying a program that appears to involve the transmission of some sort of signal.

Any further examination of the screen is ended by you being struck forcibly by a previously unknown assailant and thrown heavily against a wall of the warehouse (lose 2 STAMINA points).

Dodging another attack you have to decide your next course of action. Will you run for the front door (turn to **97**), or will you try and get another look at the monitor (turn to **235**)?

209

You find travelling down the metal tube of the shaft is extremely difficult and there are several moments where you almost panic at the idea of being stuck, never to be seen again till someone notices the smell and comes looking. Eventually you reach an intersection in the shaft, the bottom of which has a grill overlooking a room within the warehouse. You are unsure of how much noise you have made, but can't see anyone in the room from your vantage point. You can either knock the grill away and drop into the room (turn to **226**), or give this route up as a bad idea and try and return to the outside of the building the way you came (turn to **242**).



210

You pull a microfibre rope and grapple from your Accessory Belt and while falling attempt to hook onto a nearby lamppost. *Test your Skill*. If the total of the two dice you have rolled is greater than your SKILL score, you have missed latching onto the post and strike the ground hard and unprepared. Roll three dice and halve the total (rounding down), removing this from your STAMINA score. If you are still alive you leave the site of the explosion and head home. Turn to **74**. If the *Test of Skill* total rolled is equal to or less than your SKILL score you successfully connect the rope to the lamppost and use your resulting swing to arrest your momentum into a gentle sweep. Dropping safely from the rope, you judge there is nothing to be learnt here now and head home. Turn to **74**.

211

The window blows outwards as you rocket through it into the air and clear the building. As you hang in the air away from the window, you look about for the assassin and spot a lean figure running across a roof some twenty metres away. So you fly after them in pursuit, catching up with them as they reach the end of the roof. The assassin turns to face you as you land gently on the roof only a metre or two away from them.

The man is of a medium build with grey eyes that focus on you and narrow in frustration. His black garb helps him blend well with the rooftop.

You call out to him, advising him to surrender rather than take his chances.

'Like you could prevent my current employer from killing me,' the assassin spits upon hearing your suggested course of action.

'No one is that powerful,' you boldly declare.

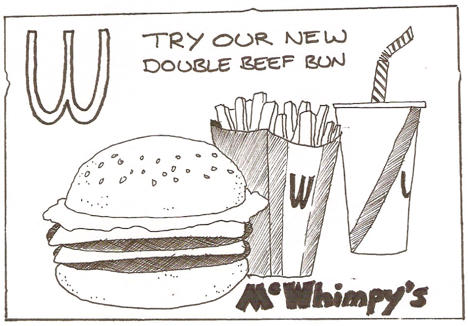
'And how would you know?' sneers the assassin. 'You are hardly aware of everything that goes on in this city. My employer has people everywhere.'

You reach out in a gesture of support and to encourage him to come to you, but instead the assassin draws a small pistol and ends his own life there on the rooftop.

Staring sadly at the dead body you use your Crimewatch to inform the police as to what has happened. An investigation of the assassin's body reveals a menu for the restaurant The Black Lobster found at number 6 Radd Square. You leave the body where it has fallen and, knowing that you are running out of time to solve this mystery, must look elsewhere for new clues. Turn to **120**.

212

Reaching out with your mind, you attempt to touch the one belonging to the man in the store. Instead you slam straight into some sort of powerful mental shield, possibly generated by the helmet he wears. Lose an additional 1 point of STAMINA from the mental pain of crashing into this barrier. With this option closed to you, you will be forced to use a new plan since he is undoubtedly aware of your presence at the crime scene now from the way he is glaring at you through the glass windows. Turn to **113**.



213

Resolve the battle, fighting both at the same time. If you manage to subdue the man in the super suit costume before the man in the business suit, turn immediately to **243**.

	SKILL	STAMINA
MAN IN BUSINESS SUIT	6	9
MAN IN COSTUME	8	10

Once you have subdued both aggressors, you hand them over to the police who have arrived with Detective Wojak in charge. Make a note of Wojak's name in case the opportunity to talk to him arises. Gain 2 Hero Points for the capture of the man in the cape, who is known as The Warlock. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths? Turn to **259**.
AB&C? Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

214

Trying to reach those in the room without line-of-sight is difficult at best and you know you won't be able to overwhelm everyone at once. Roll one die and halve the number thrown (rounding up with fractions). This is the number of people who you manage to incapacitate before you burst forth into the room to fight.

Take the number of people you have knocked out with your powers and roll two dice for each person you have rendered unconscious to determine which thugs you have incapacitated. If one of thugs you knock out has already been caught by you (see the next paragraph for details), then simply roll again till you roll a criminal you haven't arrested.

If you have *Sword Man* on your *Adventure Sheet* then you don't have to fight Patrick "Yojimbo" O'Modell on the list below as he is in jail. Likewise, you don't have to fight Hal "Frenzy" Nation if *Mutant Boy* is listed and you can ignore Warren "Butterfingers" Johnson if you have *Burger King*. Having *Trussed Up*, *Tied Up*, or *Chain Gang* on your *Adventure Sheet* means that you can ignore Betty "Lady Macbeth" Monarch on the combat list below as, like the others, she is in police custody. Finally, if you have *Tied Up* or *Chain Gang* on your *Adventure Sheet*, you can also ignore Patrick O'Modell, Hal Nation, and Warren Johnson on the list of fighters.

Once you have determined which of the fighters below are not present due to earlier capture or who are now knocked out thanks to your powers, you must resolve the battle below remembering that you must fight all those remaining at the same time.

		SKILL	STAMINA
1.	MAN WITH A SCARRED CHEEK	9	14
2.	BUTTERFINGERS	6	9
3.	YOJIMBO	8	10
4.	LADY MACBETH	7	11
5.	FRENZY	5	8
6.	First THUG	4	6
7.	THUG WITH KNIFE	8	6
8.	SKINHEAD THUG	5	5
9.	TATTOOED THUG	8	9
10.	THUG WITH CHAIN	7	8
11.	HIRED GOON	5	7
12.	Second THUG	7	6

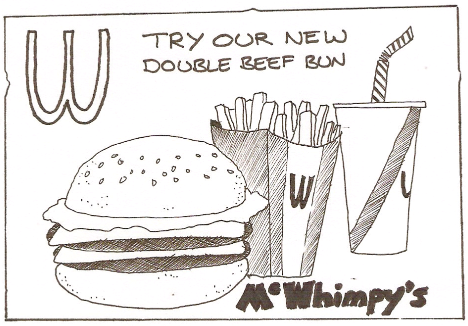
If you are able to subdue all of these offenders, turn to **248**.

215

With a huge dose of luck, you have managed to scramble into the building without being noticed by the super-villain or one of the onlookers crowded outside. From your position, squashed against the leg of a table, you can see the villain pacing up and down the store. Every so often he looks at his watch and glances towards one of the computer terminals at the back of the store. Wondering what this man has been up to you edge across the floor, working very hard to stay out of his line of sight. Given that most of his attention is focussed on his wristwatch and his pacing, that isn't as hard as you thought it might be. Still, you must *Test your Skill* twice. If you fail one of the two rolls you are spotted and must confront the villain face to face (turn to **203**).

If you succeed with both rolls, you manage to creep to the terminal he threw the odd glance to and you can see it is in use. Luckily for you, the hostages are either too scared to accidentally expose your presence in the store or doing their best to not give you away. But, to get a look at what the villain has been up with the computer, you are going to have to stand up and you could be easily spotted. *Test your Luck*. If you are

Lucky, turn to **109**. If you are Unlucky, you are spotted and must deal with the man in the black super suit. Turn to **203**.



216

You quickly extract a microfibre rope and grapple from your Accessory Belt. *Test your Skill* to see if you can hook onto something to slow your fall. If you are Unlucky, turn to **30**. If you are Lucky, the grapple catches and you are able to swing to the safety of another rooftop.

You can now continue your investigation in an attempt to get back into the good graces of the Federation. Any Hero Points you might achieve from this point on do not count. Turn to **120** to carry on your search.

217

Approaching the desk sergeant, you ask if there is someone of sufficient authority you can talk to about your concerns over a possible threat to the city.

Picking up the phone on the desk the officer places a few calls within the building to meet your request. As he hangs up the phone he explains that the majority of the senior staff are currently spread out across the city working on a case given them by the CIA and those that aren't are unable to spare a moment right now. Lose 1 LUCK point. With nothing to be gained by hanging around here, you will have to hunt elsewhere for clues. Turn to **120**.

218

Do you have the codeword *Red Light* on your *Adventure Sheet*? If so, turn to **194**. If not, turn to **77**.

219

The young man in the trilby gives you a nod as you take a seat opposite him in the booth. He works on the remains of his meal and coffee as you explain your wish to ask a few questions about the customers of the coffee shop. He is amenable to this request and you are soon discussing the regulars he has seen and what sort of things you are looking for. It becomes apparent that he usually visits the shop on a different day and that his appearance this Saturday isn't a regular thing.

This last point proves to be of interest as he *was* in the coffee shop on the day that reporter Norman Kingsley was last seen before his disappearance. 'Yeah, I had heard about that. He was here that day, having a somewhat heated conversation with a man he was calling "Katz". I think they were talking about police corruption.'

You give the young man a searching look, 'What makes you think that?'

'Just a snatch of conversation I heard as I passed their booth on my way out of the coffee shop,' shrugs the young man.

'Did you tell the police this?'

'I did. Got some officer on the phone, after I saw the news item about him being missing, and told him what I knew.'

You thank the young man for his time and leave the shop. Add the codeword *Tangled Web* to your *Adventure Sheet* and turn to **120** to pick a new location to investigate.

220

You are led down to the holding cells where the criminals you have caught are being kept for processing. If you caught O'Modell, turn to **3** to interrogate him. If you caught Nation, turn to **56** to interrogate him. If you caught Johnson, turn to **207** to interrogate him.

221

Agreeing to another drink, you wait patiently as the officer fixes another coffee from the machine. He asks some questions as he does so, proving that he has been listening to what you have been saying. Do you have the codeword *Tangled Web* on your *Adventure Sheet*? If so, turn to **32**. If not, continue reading.

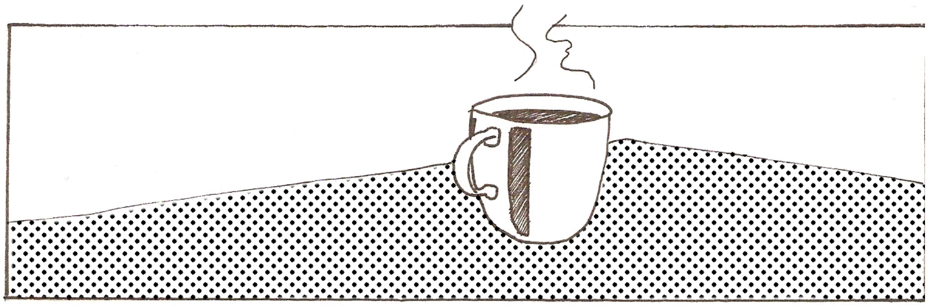
Finally turning from the machine he passes you a disposable cup filled with hot coffee and begins leading you back to his desk, talking about the difficulties and responsibilities of his job. You listen with some annoyance, sipping your coffee along the way.

He grabs a folder or two from his desk and points towards the stairwell. 'Best we have this conversation in private. The walls have ears, even in a police station,' he explains.

Nodding in acquiescence, you follow him to the stairs as he heads up a floor. But it is as you are about to reach the landing that you find your heart racing wildly and your vision beginning to blur. Clutching desperately at the handrail of the stairs you fall to your knees on the hard concrete steps, skin suddenly clammy and a sweat upon your brow. You try to steady yourself, but instead fall over on your side, cramping into a foetal position as pain washes across your body. The coffee lies spilt over the steps.

Kawalski drops into a squat by your head and you can barely make out his features in your darkening vision. He has a horrible smile on his face and says with some amusement that, 'Perhaps I should have said one of those people to look out for was me. Have a nice death, Crusader.'

With a jaunty whistle, Kawalski stands and makes his way on up the stairs to another floor. Seconds later you have puked your guts up and died in excruciating pain.



222

Your sudden appearance catches the two men off guard and allows you to get one blow in undefended. Roll one die. A roll of an even number means you hit the man in black, an odd number means you struck the man with the helmet. Adjust the scores below to reflect this strike and then resolve the battle, fighting both men at the same time.

	SKILL	STAMINA
MAN IN HELMET	10	15
MAN IN BLACK	8	11

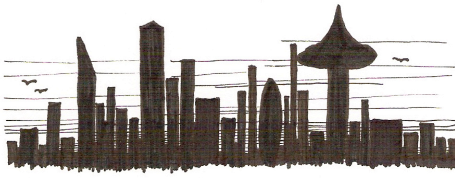
If you defeat them both the CIA and the Titan City police arrive to secure the building. You learn that the man in black is a wanted assassin known as The Finger of Death, while the man with the helmet is the super-villain Volt Head (gain 2 Hero Points for his capture).

With nothing else to be done here now that the police have arrived, you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



223

If your Energy Blast manages to hit the target, skip to after the battle below. If you miss, continue reading.

Fight Veronica as normal, but for every round of combat, regardless of whether or not she wins the round, you must roll one die to determine if she has managed to hit you with her sceptre. An even roll means she has missed, but an odd roll means she has managed to hit you, dealing an additional 2 STAMINA points of damage each time she is successful.

DAIICHI SKILL 10 STAMINA 17

If you manage to defeat her you can award yourself 2 Hero Points for her capture.

You hand Doctor Brown over to Captain Belcher, along with Veronica Daiichi, hoping that the court system can sort the issue out properly this time. Make a note of Belcher's name in case the opportunity to talk to him arises.

With your mission completed here, it is time to return to **120** and select a new destination.

224

Radd Square has undergone redevelopment over the last few years, and the ugly fountain at the centre of the square is now gone. The cherry trees remain, now starting to look a little bare as winter creeps closer. The building fronts that look onto the square have also undergone change, the area now made up of restaurants and flash boutique stores. You've been shopping and dining here a few times with Helen. The area is buzzing with shoppers and some of the restaurants are open at this hour, although most won't open till later in the evening.

If you have a particular location in mind to visit here, multiply the number of the address by 6 and turn to the new reference indicated. If you don't have that, but the codeword *Sticky Bug* instead, turn to **160**. Otherwise, there appears to be little of concern to follow up here. You can either hang around here to see if something notable happens (turn to **178**), or you can visit a personal apartment if you have not already done so by multiplying the apartment number by 3 and turning to the new reference number.

If you have no specific place to visit, you could try one of the following options if you have not already done so:

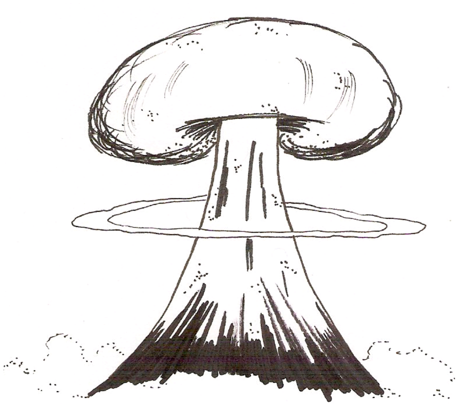
Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

225

You pull a circuit breaking device from your Accessory Belt and, aiming it at Volt Head, depress the activating button on the device. The result is instantaneous, Volt Head going into a series of spasms as he releases his hostage. As she runs for the security of the waiting police, Volt Head slumps to the ground unconscious. Add 2 Hero Points for his capture.

Along with Officer Kawalski and his team, you sweep through the store in the hope that there may be a lead to your investigation. When nothing leaps out as interesting to anyone, Kawalski and his men head back outside to deal with the hostages and the crowd while you take one last look around the building. It is as you do this that you come across a Teddy Bear placed by a pillar that supports the ceiling. In a matter of instants the bear seems to come alive with flames and you know that this isn't even remotely a good thing. You race for the exit, but it will be a close call. *Test your Skill*. If the total rolled is equal to or less than your SKILL score, turn to **111**. If the total rolled is greater than your SKILL score, turn to **11**.



226

Roll two dice to determine how much noise you have made while using the ventilation shaft. If the total rolled is an odd number, turn to **110**. If the total rolled is an even number, turn to **158**.

227

A growl erupting from your throat, you lunge forward and the fight is on. Most of the gang take flight at your assault, but a few hang around to fight with you. Resolve the battle below, fighting all at the same time.

	SKILL	STAMINA
First THUG	6	9
Second THUG	7	10
Third THUG	5	7
THUG WITH KNIFE	8	6
SKINHEAD THUG	5	5
TATTOOED THUG	8	9
THUG WITH CHAIN	7	8
TITAN CITY MOONDOGS LEADER	9	15

Once you have beaten all but the Titan City Moondogs Leader, turn to **148**.

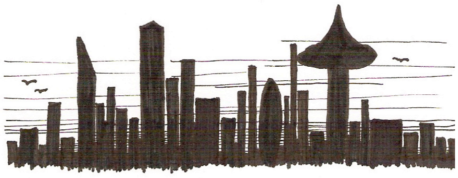
228

Among the police on the scene, you can see Captain Belcher, Detective Wojak, and Officer Kawalski. Do you have the codeword *Tangled Web* on your *Adventure Sheet*? If so, turn to **192**. If not, turn to **244**.

229

Your aim is true and you easily stun the super-villain before anything else can happen. You call in officer Kawalski and his team to remove Volt Head and the hostage. Add 2 Hero Points.

As you sweep the store for any clues to add to what you already know, you come across a Teddy Bear propped up against the pillar that supports the roof of the store. You are not quite able to believe what you are seeing when the Teddy Bear seems to ignite into flames spontaneously. You realise that this can't be good and throw yourself towards the exit of the store. *Test your Skill*. If the total rolled is equal to or less than your SKILL score, turn to **111**. If the total rolled is greater than your SKILL score, turn to **11**.



230

Do you have the codeword *Red Light* on your *Adventure Sheet*? If so, turn to **194**. If not, turn to **176**.

231

Your patience is rewarded, as you watch from your obscured booth, when the man with a scarred cheek enters the shop, orders at the counter and takes his regular booth. A couple of minutes later a woman comes in and does the same. You allow them a couple of minutes of discussion before you stand up out of your booth and approach them with a dark look on your masked face.

The man with the scarred cheek spots you first, as the woman has her back to you, and stiffens in his seat. He taps the woman on the wrist and nods his head in your direction. She turns her head enough to see you walking towards them, dirty blonde hair falling over her blue eyes. They abruptly remove themselves from their booth and move quickly for the door while trying not to draw attention to themselves.

You simply increase your pace and catch up with them on the sidewalk directly in front of the coffee shop.

'What do you want with us, Crusader?' snarls the woman.

'I should think that obvious,' you smirk. 'I want answers.'

With a nod the two decide they can't outrun you and leap into battle to prevent you trying to subdue them by other means. You will have to fight both at the same time to resolve the battle.

	SKILL	STAMINA
FEMALE THUG WITH KNIFE	7	11
MAN WITH A SCARRED CHEEK	9	14

If you manage to subdue the pair, you wait with the unconscious criminals till the police can take them away. Add the codeword *Trussed Up* to your *Adventure Sheet*. With them taken away by the thin blue line, you can now look to a new location for further clues. Turn to **120**.

Downtown
57th St.
Addison Sq.
Gardens
EXIT

232

With a short repetitive buzzing you are aware that your Crimewatch is active. You glance at it to receive the message: ATTACK TAKING PLACE AT ADDISON SQUARE GARDENS.

You take off at great speed in the direction of the Gardens, intent on learning what is going on and taking action if needed.

When you arrive, people are fleeing the venue, some screaming as they do so. You have to fight your way through the crowd to move inside the building. Here the numbers of people thin out as the bulk of them have already evacuated.

Moving into the actual arena area of the complex you spot the cause of the commotion. In the centre ring, a tall woman with considerable muscles is firing blasts at anything that moves while at the same time pinning a man to the ground under a table. The blasts she is unleashing come from a lengthy sceptre she holds in her left hand.

She spots you as you move deeper into the arena and fires off a blast that you easily dodge. However, you are aware that you can't avoid them indefinitely. Eventually you would tire and get sloppy. You need to end this before it goes on too long. Dodging a second blast you look for inspiration.

Meanwhile, the woman spots the man attempting to crawl out from under the table and escape. 'Oh, no, Doctor Brown, you'll not be getting away that easily.'

At her words you realise who this is. The woman is Veronica Daiichi, lab assistant to Doctor Johan Brown till one of his experiments hospitalised her two years ago. There had been a big scandal about the event, with accusations that Brown had deliberately created the accident to test the effect of his new cosmetic product early when human trials had been denied. The court case had been settled out of court and everything was hushed up, although by the looks of it the result wasn't to Daiichi's satisfaction.

What will you do? If you have *ETS* (turn to **62**), if you have *Psi-Powers* (turn to **253**), if you have *Energy Blast* (turn to **223**), and if you have *Super Strength* (turn to **162**).

233

You are led down to the holding cells where the six criminals you caught on the docks are being kept for processing. Each member of the team you brought in is being held in a different cell. With time pressing, you'll have only enough time to interrogate one of the six for some answers. So, which prisoner will it be?

The thug with the moustache?	Turn to **207**.
The red-haired thug?	Turn to **3**.
The female thug with the knife?	Turn to **164**.
The male thug with the earring?	Turn to **56**.
The man with the scarred cheek?	Turn to **107**.
The buxom woman?	Turn to **181**.

234

You quickly and quietly break the lock on the door and push it open to reveal a corridor leading deeper into the restaurant (lose 1 Hero Point for breaking and entering). Following the corridor you soon arrive at a kitchen that is occupied.

Have you already fought and captured the super-villain Volt Head? If so, turn to **15**. Otherwise, continue reading.

Peeking round the corner you can see two men in the kitchen. One is dressed head to foot in simple black trousers and top, and he is talking to a second figure who is wearing a black super-suit with a helmet on his head from which poke two short metal spikes.

You can either simply rush into the room to take them both on in battle (turn to **222**), attempt to stun with *Energy Blast* (turn to **170**), pull something from your Accessory Belt to deal with them if you possess *ETS* (turn to **128**), or employ *Psi-Powers* to subdue them (turn to **85**).

235

You go for the computer terminal, but your opponent seems as keen to keep you from it as you are to reach it. You pick yourself off the floor from another blow (lose 2 STAMINA points), hoping you are not developing a concussion.

Do you know the name of your nemesis? If so, convert their name to a number via the code A=1, B=2, C=3 etc .and then deduct 2 from the total of those numbers. Turn to the reference number indicated by the new total.

Will you head for the front door (turn to **97**), the door to the stairwell (turn to **187**), the computer terminal (turn to **246**), or will you try and fight your assailant (turn to **38**)?

236

The path down to the lake area is a pleasant walk, but you keep your eyes on the lookout for anything that might help with your mission. Given the slight chill in the air and the sharp breeze, people aren't hanging around by the lake as they do in summer. You are protected from most of the cold by your super-suit, but those you can see on the lake shore are bundled up more against the cold.

No one is in the lake and those taking a walk along the shore aren't hanging around long enough to cause you any suspicion. There are a couple of spots along the lake you could investigate, however. Will you have a look at the rotunda (turn to **9**), or head to the Park Maintenance Office to see what the gardeners have to say (turn to **80**)? Or, you may instead, if you haven't already done so, head to the Olgivy statue (turn to **177**), or wander the back paths of the park (turn to **101**). Finally, you may leave the park altogether and try elsewhere. Turn to **120**.

237

Decide which of the two men you wish to direct your Energy Blast to and make the roll. If you succeed and aimed for the man in the super suit can cape, turn to **243**. If you succeed and aimed for the man in the business suit, turn to **86**. If you fail the roll, the battle continues and you will have to end it by physical force. If you happen to knock out the main in the super suit costume before you knock out the man in the business suit, the battle ends immediately and you can turn to **243** straight away.

	SKILL	STAMINA
MAN IN BUSINESS SUIT	6	9
MAN IN COSTUME	8	10

Once you have subdued both aggressors, taking 2 Hero Points for the capture of the man in the cape who is known as The Warlock, you hand them both over to the police who have arrived with Detective Wojak in charge. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.

238

Psi-Powers can do little to help in such a situation and you can do little but prepare for a hard landing on the grass verge. Roll one die. If the number is a 1 or 4, you have miraculously landed without injury and head home. Turn to **74**. If you rolled a 2 or 5, you have moderate injuries from the fall. Roll one die and deduct the total from your STAMINA score before heading home. Turn to **74**. If you rolled a 3 or 6 however, you came close to killing yourself with the fall. Roll two dice and deduct the total from your STAMINA score. If you are still alive you limp home to recuperate, turn to **74**.

239

You walk through the assembled tables and sweep into a seat opposite the two young women, who both turn to you with an identical look of bemusement on their faces.

'Ooo, I like the cape,' the first one giggles and you figure that the pair can't be older than eighteen.

'The sweep of it was pretty dramatic,' says the other before trying to hide her grin behind her cup of coffee.

You clear your throat and try and look assured and in command as the two girls twitter with laughter. 'I was hoping that you could help me,' you state.

'And what do you want *help* with?' the girl on your left asks.

After asking them if they have seen or heard of anything of an illegal nature that could contribute to your investigation, they huddle their heads together and talk in hushed and hurried whispers, occasionally stopping to look at you sitting in the café chair bedecked in your superhero outfit.

When they stop, the girl on the right flicks her hair behind her ear and tells you that, 'Your best place would be to look in Abudon Park.'

'Yeah,' agrees the other, 'Lots of real low lives hang out down there off the paths.'

You thank the girls for their cooperation, which brings a fresh round of giggles.

However, it is just as you are standing from your seat that you feel some hands roughly shoving you to the side. You manage to maintain your balance and swing to see who pushed you. The group of youths stand there, attempting to look as menacing as possible for a bunch of boys between the ages of sixteen and twenty.

You calmly explain that you were just leaving, but the leader of the group remains unappeased.

'We don't like your sort hitting on our girls,' he explains, indicating that both the members of his group and the two girls are mutants.

The two girls in question look unimpressed by this posturing, one going as far as telling the leader that they 'don't need protecting, especially not by small-witted idiots such as you.'

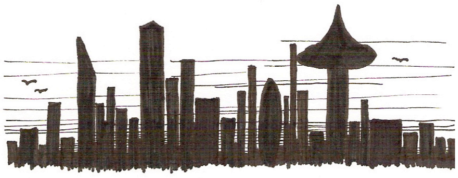
By this point most of the patrons have fled the café, much to the annoyance of the proprietor who is shooting you dirty looks. You catch his eye, shrug your shoulders and gesture to the youth. He nods in understanding and rolls his eyes. This action however, causes the youth to tap you on the chest to gain your attention once more. From the expression on his face he doesn't like being ignored.

'We're gonna remind you to get lost and *stay* lost,' the leader growls as his pack closes in menacingly behind him

Reminding yourself that they are just young men running on hormones and little else, you will have to incapacitate them as gently as possible. Resolve the battle below (fighting all four at the same time), but once each youth has been reduced to 3-4 STAMINA points, they are out of the fight.

	SKILL	STAMINA
YOUTH WITH NOSE-RING	7	8
YOUTH WITH SPIKED HAIR	8	10
YOUTH WITH EYE SHADOW	6	9
LEADER	5	7

If you manage to subdue all four of them, you make your apologies to the girls and to the café manager before leaving. If you have not already done so, you can head up the stair to either the counsellors (turn to **20**), or the studios (turn to **103**). If you have already tried both these options, you will have to explore elsewhere for clues. Turn to **120**.



240

Pulling out the Teddy Bear, you go to stuff it through the slot on the counter for Rokefetch to look at but stop when you see the queer look on his face.

'I don't know much about *bears*,' he says, stressing the last word.

At the word "bears" there is a low scraping sound, followed by what could be a wooden chair striking a floor. You turn in time to see a man dressed in a nicely fitting tuxedo and large black top hat, with a white handled cane in one hand, come out from the back room.

The man presses the release button to allow himself entry into the main part of the store.

'Well, Crusader,' the man snarls as Rokefetch runs into the back room to hide his pathetic self. 'You've been a busy boy I see.'

'And you are?' you ask after putting the Teddy Bear away and facing the man front on.

'My dear boy,' the man replies, voice dripping with derision, 'I am The Dealer and I'm afraid that your hand is poor!'

With these last words he flicks his free hand and a swarm of razor sharp playing cards come flying towards you. Roll one die. The number rolled is the number of cards that manage to hit you (lose 1 STAMINA point for each card that hits). After that The Dealer is upon you and the battle begins in earnest.

THE DEALER SKILL 12 STAMINA 9

If you are able to defeat him, you hand him over to Officer Kawalski once the police arrive (add 2 Hero Points to your score). Once he is removed you head into the back room to get answers from Rokefetch. Make a note of Kawalski's name in case the opportunity to talk to him arises.

Rokefetch babbles his way through his explanation, but from what you can understand through the gibbering, The Dealer is Stuart Young, an old college friend of Rokefetch's. He had been pressuring Rokefetch to keep his location a secret while he was involved in some sort of dangerous scheme involving Teddy Bears.

'Stuart studied chemistry at university,' continues Rokefetch as he calms, 'and boasted that his boss had made use of those skills. I'm not sure how it tied in, but those skills had something to do with Teddy Bears.'

Having learnt all that you can from Rokefetch, you leave the store. Turn to **120** to pick a new destination.

241

You explain to Agent Blanc that you have already captured Volt Head and that he should be in detention at the Wormwood Scrubs facility as he awaits trial. She is quite surprised by this, but then ponders aloud if his capture might be a part of the planned jailbreak. You thank the CIA agent for her help and leave her office.

Do you have *Chain Gang* noted on your *Adventure Sheet*? If so, turn to **233**. If you have *Tied Up* instead, turn to **145**. If you have *Trussed Up*, turn to **118**. If you have *Sword Man*, *Burger King*, or *Mutant Boy*, turn to **220**. If you have none of these, continue reading.

If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, your meeting with Wojak is completed and you will have to venture out again for further clues. Turn to **120**.

242

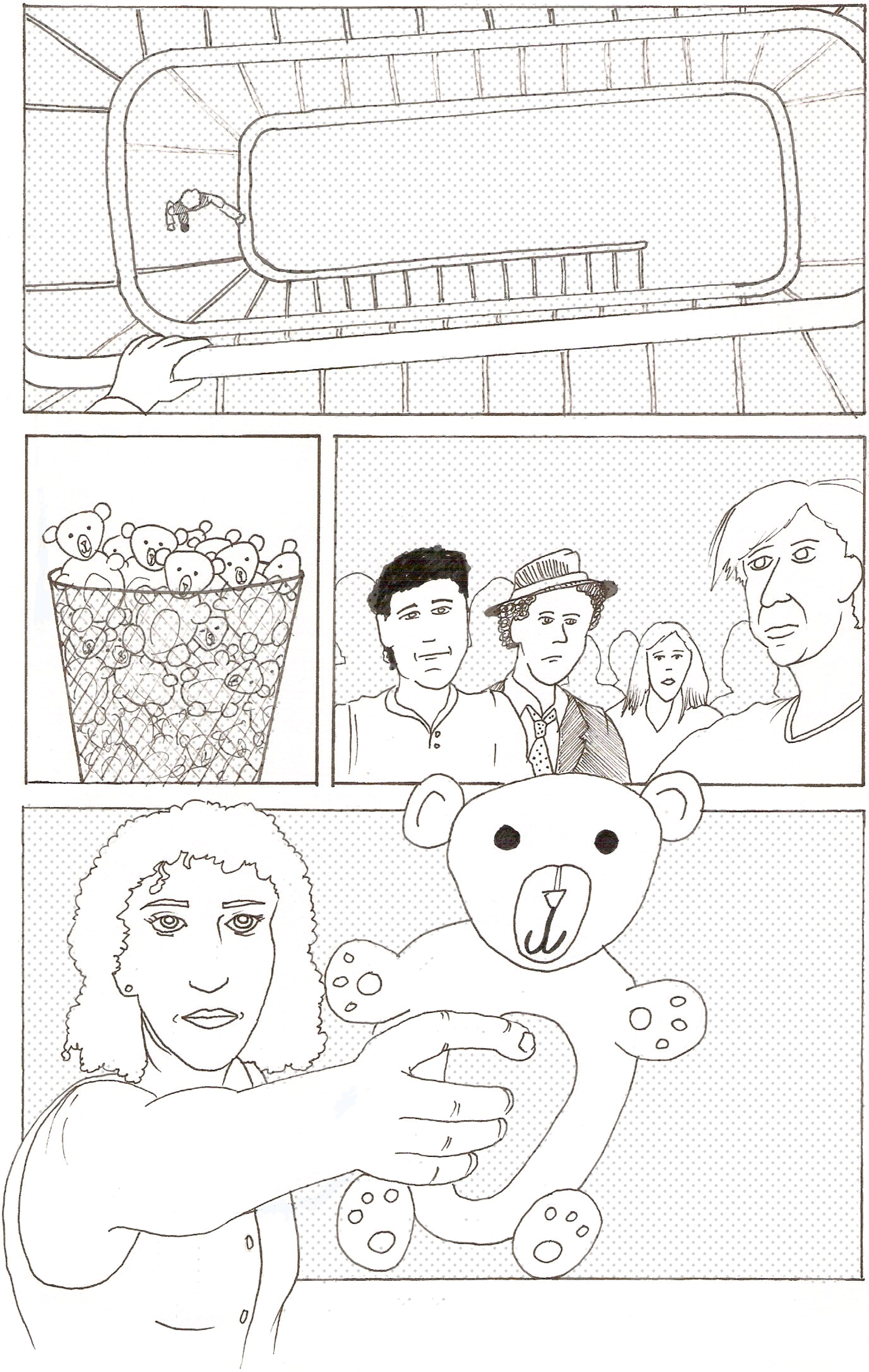
The decision to try and head back the way you came quickly proves to be a poor one as you find yourself wedged in such a way that you cannot move forward or backwards. You have come to an ignominious end. In the confusion caused by the plan now unfolding that you cannot stop, no one will think to look for you. At least, not until you are long dead.

243

The man in the business suit, who introduces himself as Drew Swain, thanks you for defeating his attacker who he explains is called The Warlock. He's a disgruntled ex-employee whom Swain Enterprises fired a year ago after he was caught bullying his co-workers. Gain 2 Hero Points for the capture of The Warlock as you hand him over to the police who have arrived with Detective Wojak in charge. Make a note of Wojak's name in case the opportunity to talk to him arises. With this completed, you must look elsewhere for further clues. You can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Or if you have no specific place to visit, you could try one of the following options if you have not already done so:

Cottonworths?	Turn to **259**.
AB&C?	Turn to **151**.

Or you can leave Downtown altogether by turning to **120**.



244

You have captured Janus and defeated her plans, but you can't help but think you might have missed something. Turn to **204**.

245

Able to keep the woman in sight, despite her best efforts to lose you, you follow her down the complete length of the emergency stairwell and out the bottom door leading into the ground floor foyer, where she snatches a Teddy Bear from a pile of them in the centre of the room.

Here she appears to give up running, turning to face you as you come to a halt a couple of metres away from her, the bear clutched tightly in her hands.

'Give up and come quietly,' you call to her, hoping for a clean and simple apprehension.

Your confrontation with the woman is gathering a crowd, much to your dismay as that could result in collateral damage should this devolve into a fight.

Meanwhile, the woman has tucked her hair back behind her ear and now holds the bear up in the air slightly.

'Catch!' she shouts, throwing the bear at you and using the distraction to slip into the still growing crowd and escape your clutches.

With the crowd still watching you study the bear. If you wish, you can add it to your Inventory.

You can now try, if you haven't already done so, visiting customer support (turn to **102**), or talking to the head of this branch of AB&C (turn to **193**).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

246

You have to fend off a series of furious blows from your attacker, but as you make a dash for the computer terminal they get a solid strike in (lose 2 STAMINA points).

Do you know the name of your nemesis? If so, convert their name to a number via the code A=1, B=2, C=3 etc. and then deduct 2 from the total of those numbers. Turn to the reference number indicated by the new total.

Otherwise, you can pick yourself up and head for the stairwell door (turn to **187**), the front door (turn to **97**), make a play for the terminal again (turn to **235**), or try and take your assailant on in combat (turn to **38**).

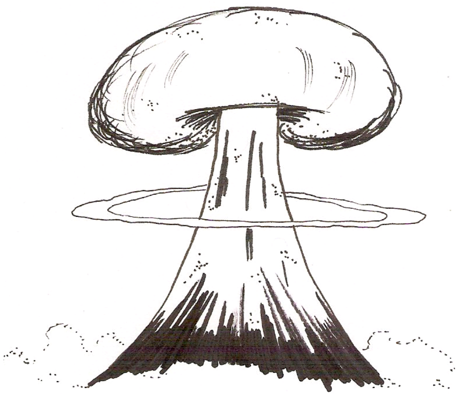
247

Stephenson huffs. 'About the only thing I can think of off the top of my head that could be even remotely connected to something criminal is the disappearance of one of our top network engineers. Betty Monarch was supposed to report for her shift this morning but didn't appear, and calls to her apartment or mobile phone have so far gone unanswered.'

You thank the man and apologise for barging into his office. He explains he doesn't mind too much since helping you could be considered doing his public duty. You leave the office and will now have to choose a new destination.

You can now try, if you haven't already done so, visiting customer support (turn to **102**), or checking in with network maintenance (turn to 59).

If you have visited both or you are not interested in investigating them, you could leave the AB&C building and, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number. Either that or if you have not visited them already, you could go to Cottonworths (turn to **259**), or Radd Square (turn to **224**). Or you can leave Downtown altogether by turning to **120**.

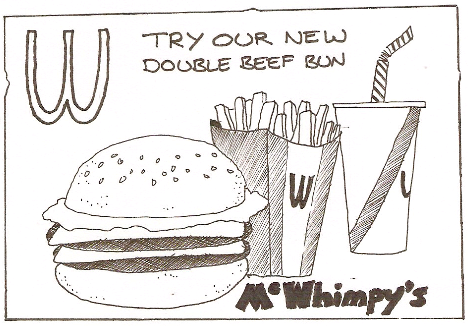


248

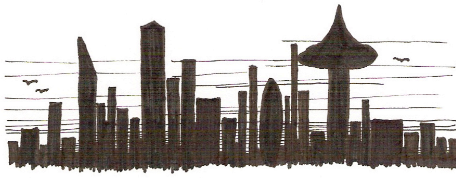
You look about the ground floor of the warehouse as a silence descends after the flurry of action. You are acutely aware that the mastermind of this plan has yet to show up.
Will you contact the police via your Crimewatch (turn to **26**), call out to the leader of this operation to come out of hiding (turn to **165**), or investigate the only real feature of the room, the computer terminal (turn to **208**)?

249

Rushing to the window you look furiously for the assassin and spy a fleeing figure on the rooftops. You take aim and fire. If you manage to hit the figure they tumble off the side of the building, plunging to their death.



If you miss they are able to escape unscathed. Frustrated either way, you leave the pawn shop after alerting the police to the body of The Dealer. Turn to **120**.



250

Detective Wojak approaches you and tells you that Kawalski "sang like a bird", revealing the depths to which he was in with the super-villain Janus and the fate of the *Titan Times* reporter Norman Kingsley. At least his family will have a body to bury.

But most surprisingly of all, Kawalski revealed that Janus was CIA Agent Blanc and had inserted herself into the investigation they were conducting to keep them looking in the wrong places. The man with the scarred cheek who you've captured this evening was her lover. Add 3 Hero Points for this revelation. Turn to **204**.

251

You approach the counter and ask after the waitress named Rachel. She comes out from the back of the shop where she was tidying up and is a little puzzled to see you. After asking her to take a seat in an empty booth, you explain to her that you had been directed to her by her flatmate.

'Oh, Anne sent you?' she says with surprise.

After relating your visit to her soap stall at the "Mutt Hut", you prompt her about her comments to Anne about criminal deals being made in the coffee shop.

'Yes, it seems to happen at least once a week. I can't be sure exactly how often,' she says, tucking a strand of hair behind her ear, 'since I don't work every shift.'

Downtown
57TH St.
Addison Sq.
Gardens
EXIT

You nod and smile, encouraging her to keep going with her tale.

'There seem to be two regulars. A man with a scar across one check – that's not something you see every day or something you can forget easily. He usually meets a woman.'

'And what makes you think that their weekly chats are of a criminal nature?' you ask.

She talks about their general demeanour, the lists passed between them, and the abrupt changes in conversation whenever she could serve their booth. She also mentions that on several occasions after the man had left, and he always left first, the lady would meet up outside with men wearing the patch of the Titan City Moondogs gang.

'Anybody who mixes with that lot has to be shifty at the very least,' she says emphatically as she concludes her evidence of criminal wrongdoing.

If she hadn't mentioned the man with the scar across his cheek you would have likely dismissed her "evidence" as pure speculation encouraged by watching too many crime dramas on television. However, you recognised the man she described as a member of the team of six criminals you had observed on the docks the night before.

You thank her for her information and as she gets up to leave, you pose one final question. 'When would you expect them here next based on their habits?'

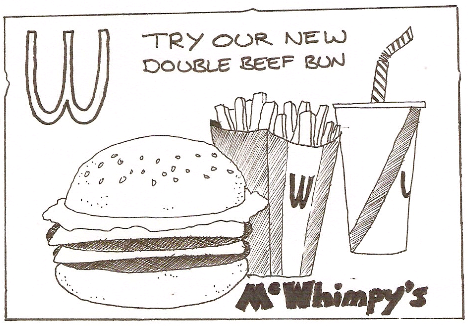
'In the next half hour,' she says with a grin as she waltzes off to continue her shift.

If you wish, you can wait to see if the man and woman show (turn to **69**), or you can leave the coffee shop and select a new destination. Turn to **120**.

252

Thanks to your ability to fly, your leap for freedom is easily dealt with and you are able to fly safely away.

You can now resume your investigation in the hopes that success here could lead to the Federation treating your case with favour. However, any Hero Points that you might gain from now on do not count and cannot be added to your score. Turn to **120** to resume the hunt for the super-villain.



253

Any attempt to focus on Veronica's mind is constantly disrupted by the need to avoid the blasts from her sceptre. You have three chances to knock her out via your *Psi-Powers* ability before she closes the gap between you and you must fight. With your first attempt, *Test your Skill*. If you succeed you must then *Test your Luck*. If you are Lucky, turn to **31**. If you fail the SKILL roll or are Unlucky, you have two more attempts using the same steps. If you fail all three attempts you now have to battle Daiichi up close.

Fight Veronica as normal, but for every round of combat, regardless of whether or not she wins the round, you must roll one die to determine if she has managed to hit you with her sceptre. An even roll means she has missed, but an odd roll means she has managed to hit you, dealing an additional 2 STAMINA points of damage each time she is successful.

DAIICHI SKILL 10 STAMINA 17

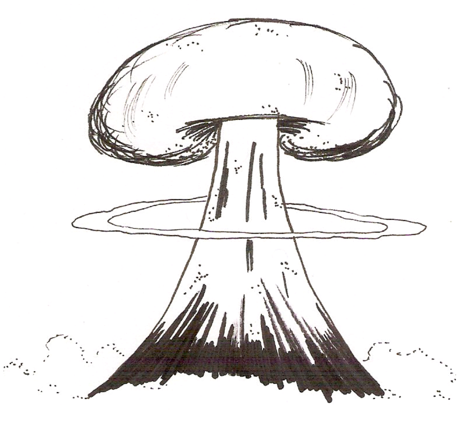
If you manage to defeat her you can award yourself 2 Hero Points for her capture.

Doctor Johan Brown meanwhile still looks pale and you quite happily hand him over to Captain Belcher along with Veronica Daiichi, hoping that the court system can sort the issue out properly this time. Make a note of Belcher's name in case the opportunity to talk to him arises.

With your mission completed here, it is time to return to **120** and select a new destination.

254

Just as you are about to leave the rotunda you spot something out of the corner of your eye. Backtracking to investigate, you confirm that something is wedged tightly into a cavity in the lower wall. When you get close enough to take a better look you realise that it is a brown Teddy Bear, and you were only able to spot it by the weak autumn sunlight bouncing off one of the plastic eyes. If you wish, you can carefully unpick the bear from the cavity or you can leave it there. Either way there is nothing else to do here. Will you, if you haven't already done so, head for the Park Maintenance Office (turn to **80**), the Olgivy statue (turn to **177**), or wander the back paths of the park (turn to **101**)? If you have already tried all of these, or they don't appeal, you can choose a new location in the city to investigate. Turn to **120**.



255

You spot the slight shift in the air and manage to snag the crook before he can make his escape. He materialises out of thin air and falls back onto his hard seat. The man looks up at you with a glare and you stare levelly back at him.

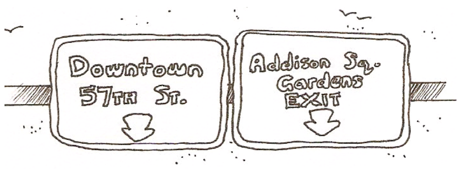
This is Hal Nation, a mutant who is a wanted criminal. His attempted jailbreak is a fairly emphatic demonstration of his mutant ability with illusions.

'I have questions,' you state.

'And I can choose not to answer them,' Hal replies with some fire in his eyes.

'That'll go badly for you then,' you smirk as you yank him from the small bed and onto the floor of the cell. 'There's a plot going on in this city, and you know something about it.'

'You might well think that,' grins Nation at your groping for information. 'I couldn't possibly comment.'



'What a shame,' you coo, 'we'll just have to do this the hard way.'

You drop your knee on Hal's back and pull his arms backwards, hyper-extending them painfully for the mutant.

'Sunday,' he grunts into the cold concrete floor.

'Pardon?' you say, leaning over him to his ear and causing him additional pain in the process.

'Sunday, it happens on Sunday!'

'Tomorrow?' you ask for clarification.

'Yes!' screams Nation. 'Now get off me!'

You climb off the mutant and release him before heading for the door of the cell.

If you have a Teddy Bear in your possession and wish for the police crime lab to take a look at it, turn to **174**. Otherwise, with your time here concluded, you will have to seek information somewhere else in the city. Turn to **120**.

256

As you begin to come down the stairs you hear voices from the ground floor. Creeping up to the internal door that separates the floor from the stairwell, you push it open painfully slowly to get an idea of what you are facing.

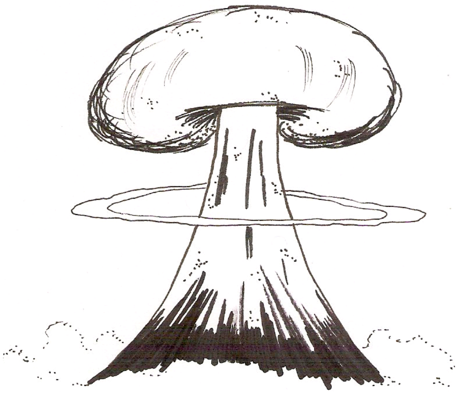
From your limited vantage point you can tell there are several people in the room but cannot get a concrete head count. Will you look to your Accessory Belt for something if you have *ETS* (turn to **262**), try and hit them mentally thanks to *Psi-Powers* (turn to **214**), or simply burst into the room to take them all on (turn to **183**)?

257

The chase takes you and your target down a series of twisting alleyways and you try and close in on him. *Test your Luck*. If you are Lucky, turn to **81**. If you are Unlucky, the man with moustache manages to knock a trashcan in your way just as you are about to grab him and you take a nasty spill onto the ground (lose 1 STAMINA point). When you manage to right yourself, the man has long since made his getaway (add the codeword *Red Light* to your *Adventure Sheet*). With nothing left to be done here, you will need to turn to **120** to pick a new location to hunt out information.

258

You make a risky attempt to use a blast to decrease the momentum of your fall. *Test your Skill* by rolling three dice. If the total is greater than your SKILL score the blast only succeeds slightly and you strike the grassed area hard and unprepared. Roll two dice and halve the total, removing this from your STAMINA score. If you are still alive after that you head home to rest, turn to **74**. If the *Test your Skill* roll is less than or equal to your SKILL score your idea works for the most part and crash somewhat easily to the ground. Roll one die and deduct the amount from your STAMINA score. With nothing to be gained by hanging around here watching a building burn, you head home. Turn to **74**.



259

Like much of Downtown, the Cottonworths store has seen both good and bad times. It barely survived a fire a couple of years back that threatened to put it out of business, but now it does a vigorous trade throughout the refurbished and completely modern store. You are unsure what you might learn from here that could be of use to your investigation but feel it won't hurt to look. Standing in the foyer area of the main entrance you consider the departments on offer. Out of all of them a couple seem to have potential. Will you try:

The book and toy department?	Turn to **66**.
The electronics and appliances department?	Turn to **5**.

If you have changed your mind, you can, if you have not already done so, visit a personal apartment by multiplying the apartment number by 3 and turning to the new reference number, head to Radd Square (turn to **224**), AB&C (turn to **151**), or you can leave Downtown altogether by turning to **120**.

260

You walk the entire length of the warehouse exterior, eyes peeled for a way into the building. In the end, the only other way in besides the front door is a narrow looking ventilation shaft. If you wish to try and squeeze yourself into this shaft and wiggle your way inside, turn to **50**. Otherwise, you will have to try the front door (turn to **218**).

261

'There's always *something* goin' on, Crusader,' grins Rokefetch, his expression failing to render him any more pleasant to look at. 'You might need to be a *little* more precise with what sort of information you are after.'

If you have a Teddy Bear in your possession and wish to have Rokefetch look at it, turn to **240**. Otherwise, you can either tell him about your suspicions (turn to **206**), or leave the store to pick a new destination to investigate (turn to **120**).

262

You lift the Sonic Confuser from your Accessory Belt and poke it into the room proper before activating it. You hear shouts and the sounds of bodies hitting the floor as the effect of the device takes hold. Roll one die to determine the number of people you have managed to knock out.

With your hiding spot blown you barrel into the room to take on those still standing.

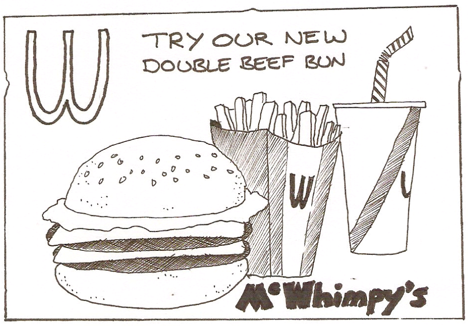
Take the number of people you have knocked out with the Confuser and roll two dice for each person you have rendered unconscious to determine which thugs you have incapacitated. If one of thugs you confused senseless has already been caught by you (see the next paragraph for details), then simply roll again till you roll a criminal you haven't arrested.

If you have *Sword Man* on your *Adventure Sheet* then you don't have to fight Patrick "Yojimbo" O'Modell on the list below as he is in jail. Likewise, you don't have to fight Hal "Frenzy" Nation if *Mutant Boy* is listed and you can ignore Warren "Butterfingers" Johnson if you have *Burger King*. Having *Trussed Up*, *Tied Up*, or *Chain Gang* on your *Adventure Sheet* means that you can ignore Betty "Lady Macbeth" Monarch on the combat list below as, like the others, she is in police custody. Finally, if you have *Tied Up* or *Chain Gang* on your *Adventure Sheet*, you can also ignore Patrick O'Modell, Hal Nation, and Warren Johnson on the list of fighters.

Once you have determined which of the fighters below are not present due to earlier capture or who are now knocked out thanks to your powers, you must resolve the battle below remembering that you must fight all those remaining at the same time.

		SKILL	STAMINA
1.	MAN WITH A SCARRED CHEEK	9	14
2.	BUTTERFINGERS	6	9
3.	YOJIMBO	8	10
4.	LADY MACBETH	7	11
5.	FRENZY	5	8
6.	First THUG	4	6
7.	THUG WITH KNIFE	8	6
8.	SKINHEAD THUG	5	5
9.	TATTOOED THUG	8	9
10.	THUG WITH CHAIN	7	8
11.	HIRED GOON	5	7
12.	Second THUG	7	6

If you are able to subdue all of these offenders, turn to **248**.



263

Having resisted the physic barrage from Nation, resolve the battle between the two of you.

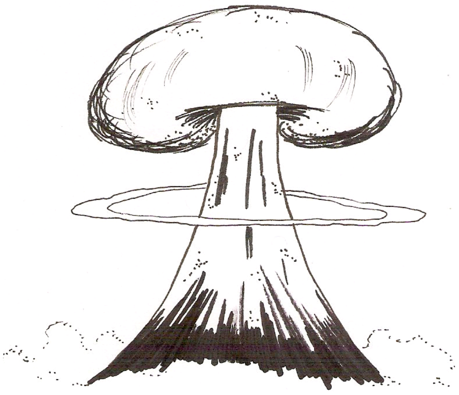
NATION SKILL 5 STAMINA 8

If you manage to defeat and restrain the mutant, you perform a search of the apartment as you wait for the police to arrive. The sweep turns up a brown Teddy Bear, a restaurant stub for The Black Lobster at 6 Radd Square, and a white swipe card with a magnetic strip with only the number 133 printed on it. You can take any or all of these if your wish.

The police arrive and take custody of Nation (add the codeword *Mutant Boy* to your *Adventure Sheet*) and with nothing else to see here; you leave the apartment building and can pick a new location within the Downtown area to visit. Again, if you know the address of someone you'd like to speak to and haven't already visited them, multiply their apartment number by 3 and turn to the new reference indicated by the result. If you have no specific place to visit, you could try one of the following options if you have not already been there before:

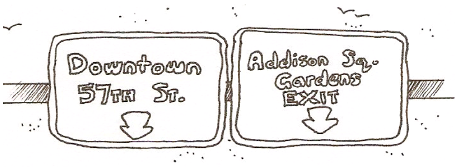
Cottonworths?	Turn to **259**.
Radd Square?	Turn to **224**.
AB&C?	Turn to **151**.

Or you can simply seek out a new part of the city to explore for clues. Turn to **120**.



264

You stick your head out the window and try and mentally sweep for the assassin, only to come up empty handed. Obviously the assassin has already escaped. Pulling your head back into the back room of the pawnshop, you sigh in frustration. Time is running out and you don't yet have all the answers. Turn to **120** to pick a new destination to investigate.



265

With the super-villain in the store as yet unaware of your arrival at the crime scene you have two options open to you. You can either head boldly into the store to confront him face to face (turn to **203**), or you can attempt to sneak in to assess the situation before taking further action (turn to **185**).

266

Resolve the battle below. If you get three consecutive hits in a row on Janus, you can make a play for the computer terminal by turning to **201**.

JANUS SKILL 11 STAMINA 19

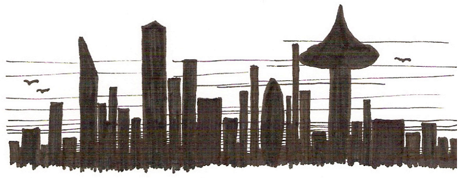
If you manage to overcome the super-villain, turn to **156**.

267

You are easily able to fly to the ground safely. With nothing more to be learnt here, you head home. Turn to **74**.

268

With the beacon affixed to the van, you activate the homing device and wait for the van the begin moving. Once it leaves the docks you follow it via the beacon, making shure to stay out of sight of the van lest they spot you following them. Eventually the van pulls into a depot. Turn to **143**.



269

The Warden of the Wormwood Scrubs Correctional Facility is rather put out by your late night appearance, as well as your brushing off of both his guards and his own protests at such an appearance. It doesn't take long for you to be led to the cell belonging to Vladimir Utoshski. Unsurprisingly he is awake at this time of night, bent over a chessboard. He looks up at your entrance and scowls before he throws a worried look to the clock on the wall and then to the Teddy Bear on a shelf.

You pluck the bear from where it sits and face the Titanium Cyborg. 'I'm afraid that Janus won't be springing you this evening, Utoshski,' you say brightly, revelling in the way Vladimir's face goes red at this revelation. 'Oh,' you continue, 'and it looks like you may end up with a few more years on your sentence for attempting such a daring jailbreak.'

You waggle the Teddy Bear at the Cyborg before taking it with you as you walk to the door of the cell. Behind you Vladimir moves a piece on the chessboard. 'You made some good moves today, Crusader,' he says at last, 'but I would be a fool to pin all my hopes on one endeavour.'

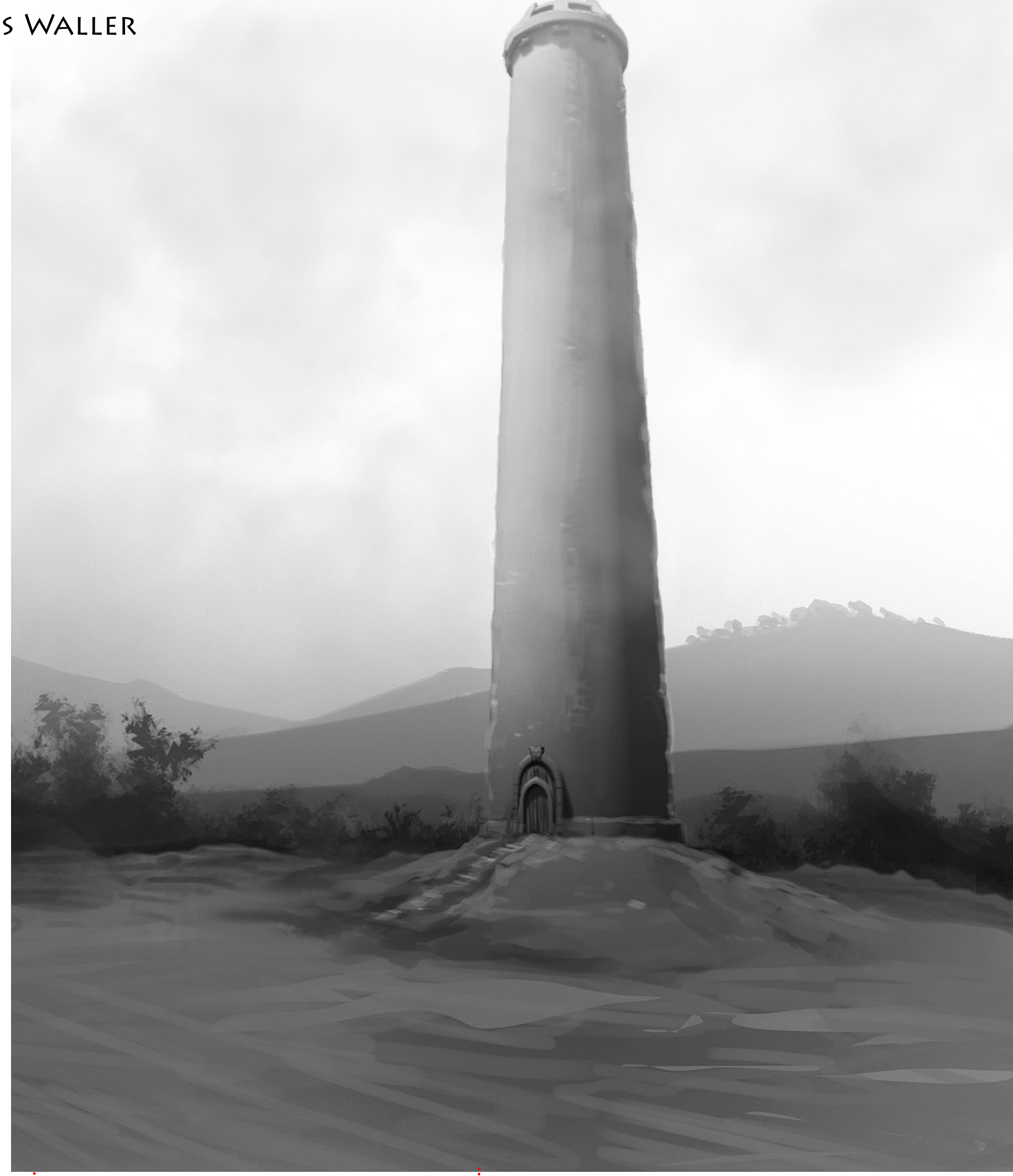
As the door closes and you return home to your bed and Helen, you wonder just what the Titanium Cyborg has up his sleeves.

END TRANSMISSION.

THE TOWER OF CREDOZ

BY GRAHAM BOTTLEY
ILLUSTRATED BY CHRIS WALLER

This is a short adventure for *Advanced Fighting Fantasy* 2nd Edition, ideally for 2~4 fairly new adventurers. It will also work for 1~2 more experienced Heroes, although care should be taken if the Heroes have any potent magical items. There are very few Special Skills necessary to complete the adventure, simply a decent sword arm and some common sense!



Introduction

You have arrived at dusk, exhausted, at the small village of Goatbridge, following days of trekking across ———. Although poor, this village has an inn, with its promise of food and a soft bed at last. However, as you make your way across the village square, your way is barred by a man in black chainmail with a full face helm. He rests his hand on his sword hilt and states in a hollow voice, "Out after dark. 25 gold piece penalty each. Pay up now and get inside." He glares at you in turn.

Welcome to Goatbridge!

NOTE: To complete this adventure, the Heroes must possess at least 5 GP when they enter the tower. If they do not have this amount, insert a wandering monster into the journey to the tower, and have 5 GP or more found on the monster.

The Heroes have two options here. They can pay up (if they have the money) and scurry into the inn, or state that they are not (or cannot) pay. If they do pay and go into the Inn, all will be explained below.

The armoured Figure will not negotiate, explain or otherwise justify this demand. If the Heroes do say they cannot pay, the figure will state that the penalty for non-payment of fines is lifelong slavery, and they are to lay down their weapons. Of course, no self-respecting Hero is going to put up with this sort of treatment, and a fight is likely to ensue:

TAX COLLECTOR

SKILL 8
STAMINA 12

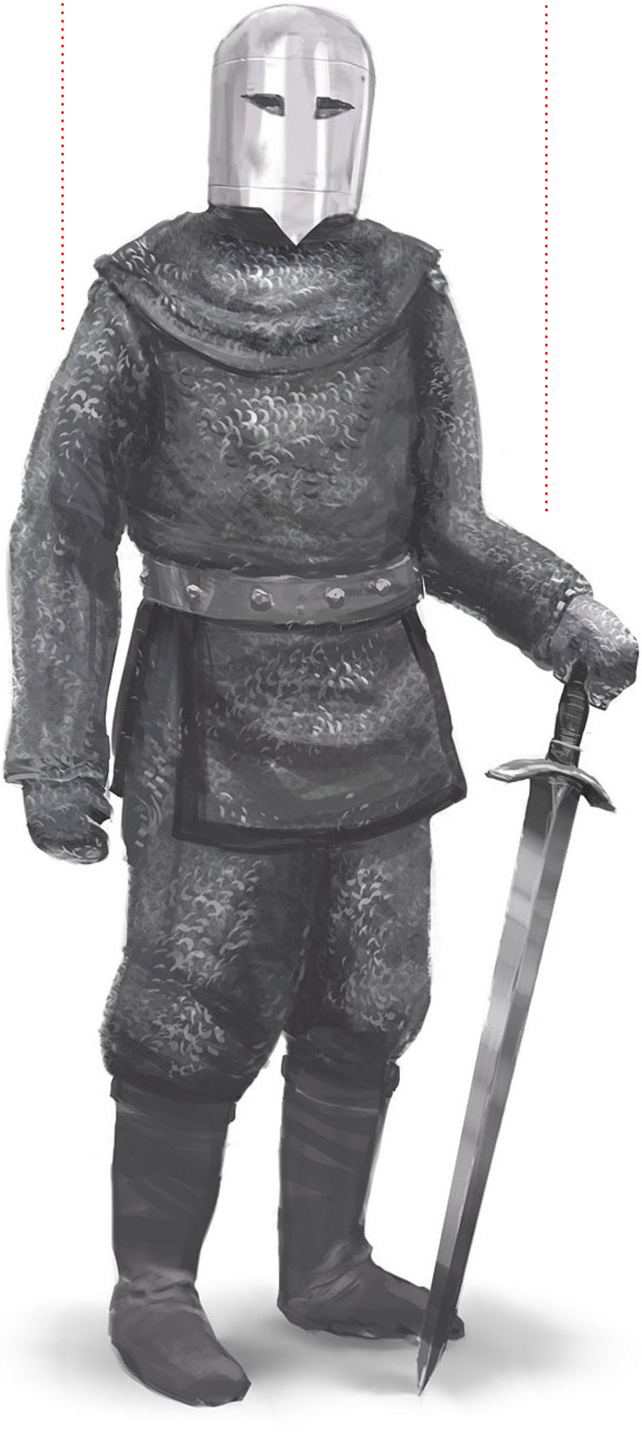
	1	2	3	4	5	6
Sword	2	3	3	3	3	4
Chainmail	1	1	1	2	2	3

Although fairly tough, the Collector should not be a major problem for a group of Heroes. He will not cede at any point, and fights soundlessly. When the Heroes do finally kill him, they may investigate his body. If they remove his Helm, they will find out that inside the chainmail armour, and almost melded with it, is a dead (and indeed mummified) body!

The Heroes are interrupted in their investigations by opening doors and a few muffled cheers from the villagers, followed by others hushing the cheerers. The Heroes are hustled into the Inn, where all is explained.

Five years ago a tall black tower appeared in the middle of a nearby wood. No-one emerged, and the villagers could not enter, so they soon decided to ignore it and get on with the difficulties of daily life. Six months after the appearance of the tower, a man wearing voluminous grey robes spent one night in the village inn with his four servants before heading into the wood to investigate the tower. He never returned, although three weeks later the black-armoured tax collectors started appearing demanding gold coins for all sorts of imagined "Taxes".

The past four years or more have been terrible for the village and any visitors, and there is now no cash at all in the village. The collectors had just started demanding villagers to sell into slavery when the Heroes happened along. The villagers were very worried, but if the Heroes have killed the Collector, they are even more worried about retribution.



Hopefully, the Heroes will see that the only thing to be done is to go to the tower and find out what is happening. You as Director should appeal to their better nature, greed, or indeed whatever you think will motivate them.

The villagers can provide each Hero with 2 meals worth of bread, cheese and dried fruit (pretty much all they have left) and directions to the wood, which is about a hours walk away.

The Tower Surrounds

As the Heroes make their way through the wood towards the Tower, they can make Awareness tests (or Forest Lore) to realize that the wood seems curiously silent and unoccupied for the time of year.

As the Heroes get still closer, they come across a large area of marshy land, in amongst the trees. It does not appear natural to be natural marshland, but does appear to be deep in places.

After one minute of wading and splashing through the marshy woodland, the Heroes will emerge into a more open area, with a large Black featureless tower in the centre. There is a large arched door, but no windows, balconies or other architectural features.

It is not a major problem to cross the expanse of water, even though it seems to get deeper nearer the tower. Gaining entry to the tower itself will not be so easy.

The Tower

The door itself does not appear to be made of wood or metal, but is smooth and black like the walls of the tower itself. The only hint of a door handle is a circular black hole in the dead centre of the door. Nothing can be seen within, and if a staff, branch or other inanimate object pushed in, it will stop after a foot or so, with no apparent controls at the back.

The only way to operate the door is for a person to reach in with their hand. The first person to do so will feel nothing initially, but will then feel a strong and cold hand grasp their wrist. A voice will boom out:

"Would you risk your hand for entry?"

If the Hero who is trapped says "Yes", the door will slowly swing open inward and the hold will be released.

If the Hero says "No", the grip will increase until bones break, before releasing the Hero. The door will not open however. The unfortunate Hero will suffer a -2 penalty for at least two weeks to all activities that require the hand in question.

Once inside, the Heroes will see a fairly featureless circular room, with a metal ladder leading upwards through a circular trapdoor high overhead. Against one wall is the remains of a camp, with bedrolls, the remains of meals and other assorted detritus. Standing to attention in the middle of the room is another Tax collector identical to the one that accosted them in the village. This one attacks without comment.

There is very little of interest in the camp detritus except for a few notebooks written in a spidery and unknown tongue.

When the Heroes progress up the ladder, they will see a similar room above. The ladder leading upwards is on the far side of the room, and hanging in the centre is a large metal spider. There are two empty armour racks, one on either wall. The centre part of the metallic spider is occupied by the mummified corpse of a man in a grey tunic. As the first Hero emerges into the room, the spider speaks in a rasping voice (the corpses mouth moves in time with the voice) saying: *What dares to try passing the guardian of the second chamber?*

The spirit of the servant has been driven mad by his metallic slavery, and will then start spouting all sorts of madness, making no sense at all. The Spider will however attack anyone who crosses the room.

GUARDIAN SPIDER

SKILL	10
STAMINA	10
Attacks	2

	1	**2**	**3**	**4**	**5**	**6**
Spider Bite	1	2	2	3	3	4
Metal Carapace	1	2	2	2	2	3

Once the Spider-Servant is killed, the Heroes can progress across the room and up the ladder.

The next floor up is the top floor of the tower. The room is the same shape as the lower floor, but has a much higher conical ceiling. Against the far wall is a large metal throne, and sitting on this is the emaciated body of Credoz. Originally a tall and well built human with a black beard, he is now a shrivelled form with white hair and beard. There is a shimmering around the throne and its occupant that crackles gently every now and again.

In the centre of the room is a tall and slender glass-like column, apparently almost full of gold! Near the top of the column, only an inch or so above the level of the gold, there is a circular hole, with an inscribed red line just below. There is a metal ladder climbing one wall, ending in a small platform next to the top of the glass tube.

When the Heroes enter, Credoz croaks at them: *"You attempt to steal my power. I will not allow that. DEATH TO ALL INVADERS!"*

The entrance portal in the floor behind them will close with a loud swish, with no obvious way of opening.

The Heroes will be unable to harm Credoz by any means, physical or magical. The Wizard and his chair are protected by a crackling forcefield. Weapons merely bounce off, whilst magical attacks (bolts etc) are reflected. If a bolt or other direct magical attack is fired at Credoz, all in the room must test their luck or be hit by the rebound.

Each round, Credoz may use one of the following spells, although he has no further need for Magic Points, which are supplied by the tower itself, and need not make casting rolls.

Push (*AFF* p.71)
Fire Bolt (*AFF* p.73)
Tongue Twister (*AFF* p.75)
Sleep (*AFF* p.77)

The only way to defeat Credoz is to feed at least 5 GP into the glass tube (which is also invulnerable to damage) through the hole at the top. Upon meeting the molten gold inside, the GP will melt, and the level of the liquid will climb slightly. Only 1 GP may be fed in per round. Anyone falling off the platform will take damage from a 4m fall (*AFF* p49).

Once the tube has been filled with gold, and the red line reached, Credoz will scream and then freeze, the portal will open, and the tower will begin to roar and shake. If the heroes immediately state they are leaving, get them all to *Test their Luck* or SKILL (with Climb special skill). They will reach the exit okay even if they fail this, but don't tell them that! Any however that roll a critical failure will have to *Test for Luck*. A failure here will mean big trouble.

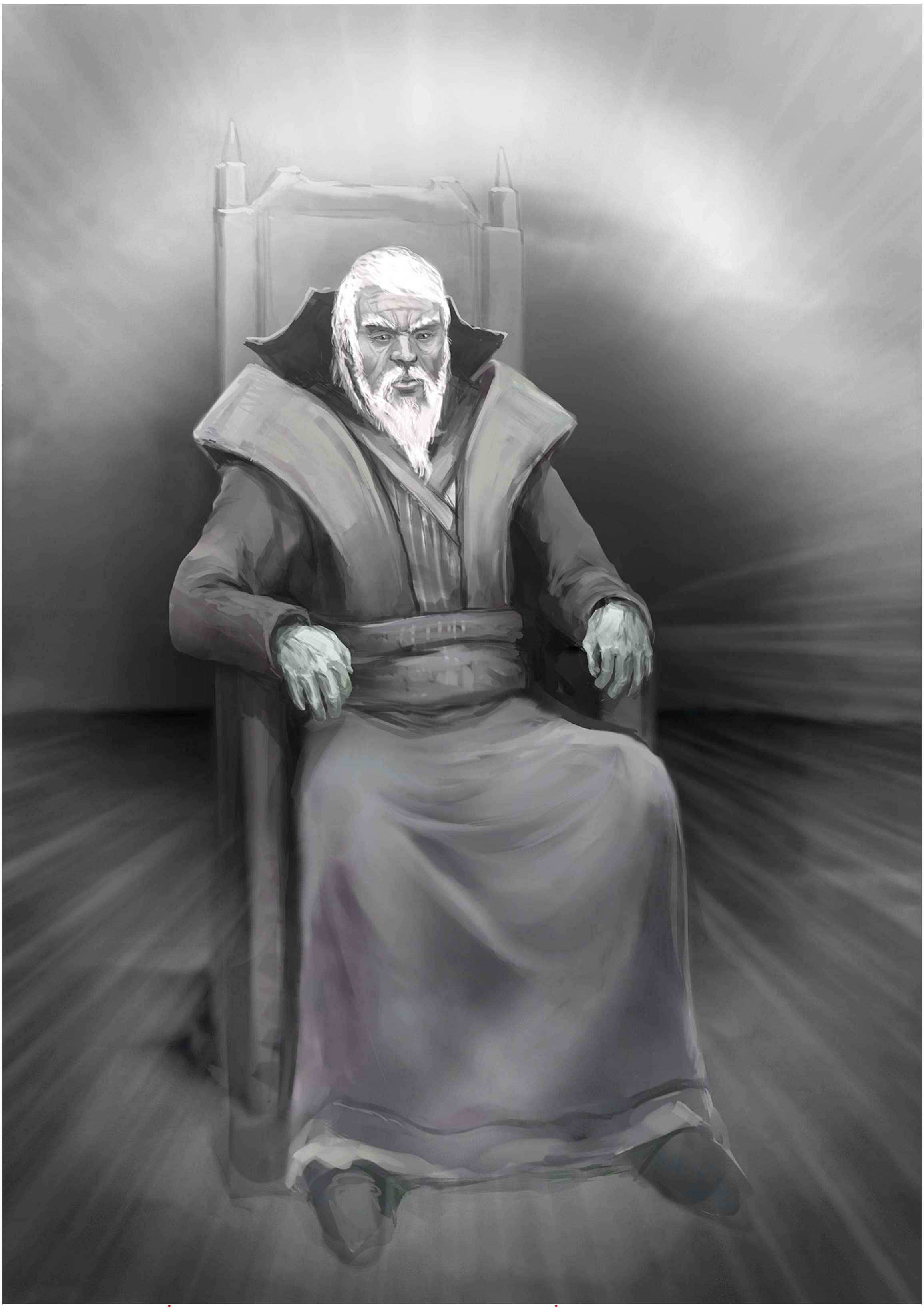
If the Heroes do not leave immediately, they will require a successful SKILL test to leave, (or a

critical success if they really dally). Failure of these requires a test for luck as before.

Any Heroes who manage to leave in time will see the door seal itself shut, and the tower shudder violently before fading out of existence. The only sign that it had been there will be the standing water and large circular flat area.

Any Heroes who did not manage to flee in time will find the lights going out and the tower shaking violently. When it stops after several minutes, the Tower will be elsewhere. Exactly where, and in what circumstances is for the Director to decide, but Credoz is gone, as are the bodies of his former servants...

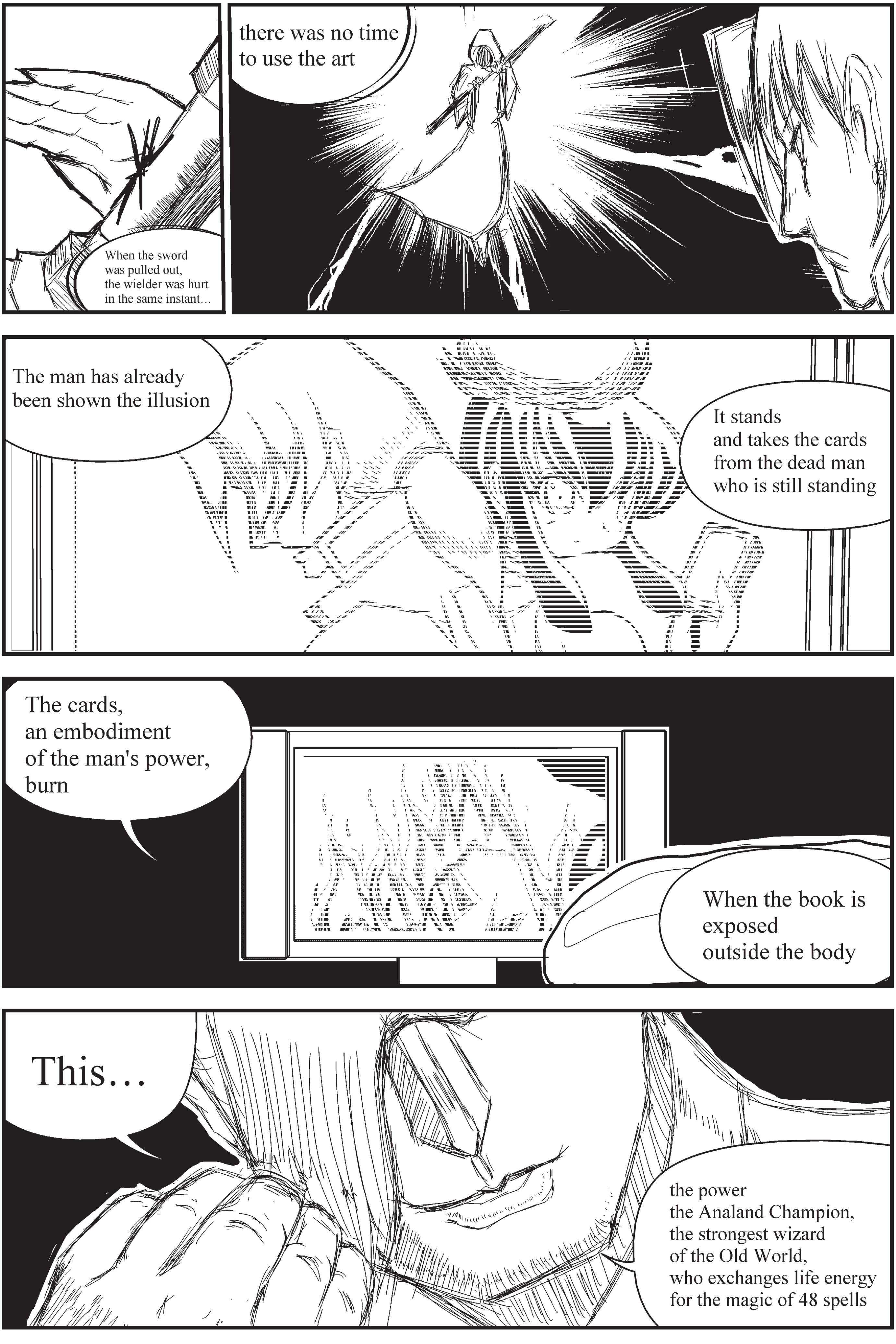
The Heroes who have escaped can of course find their way back to the village and report that they have saved the day, even though the villagers have nothing to reward them with!

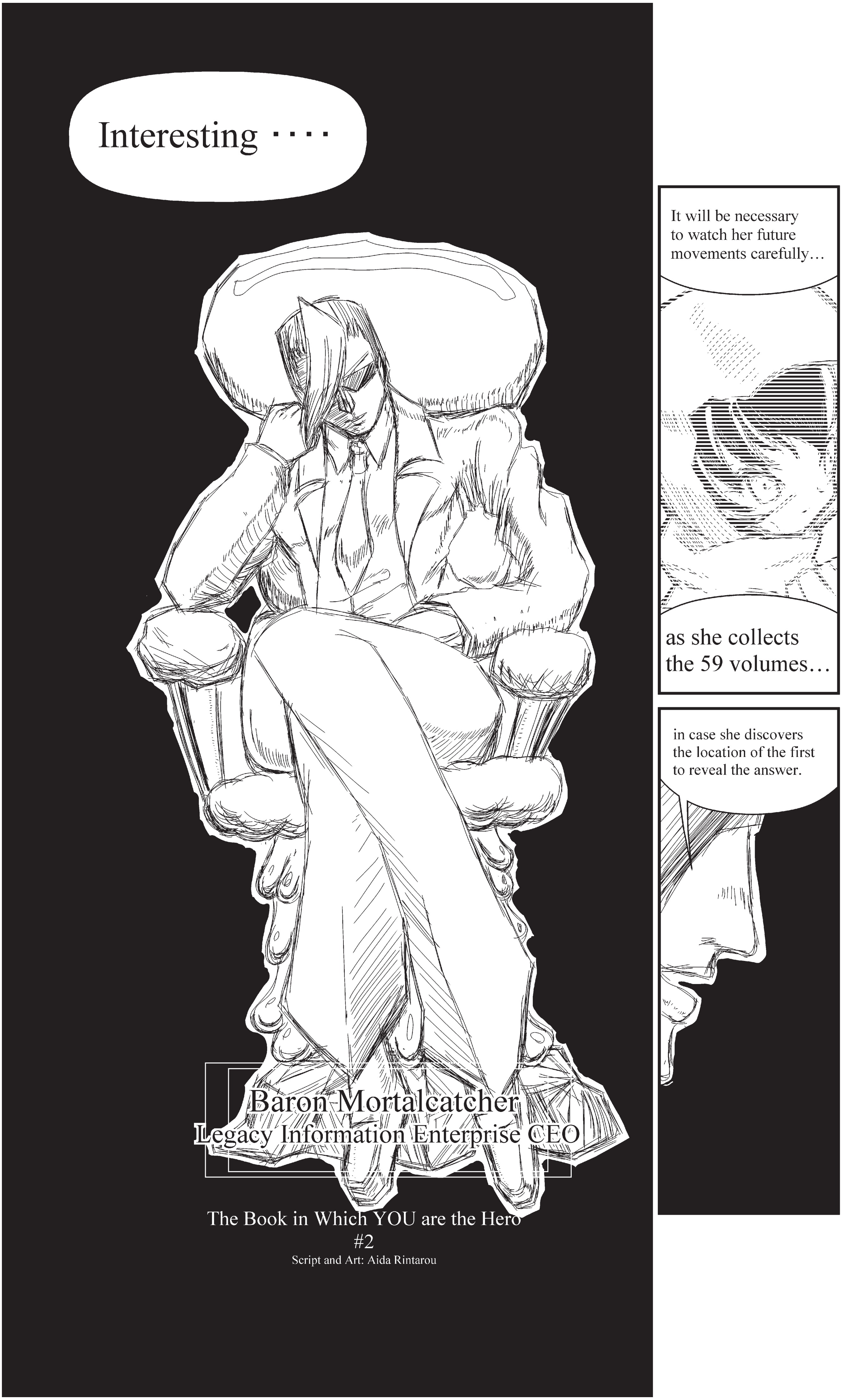


What Actually Happened?

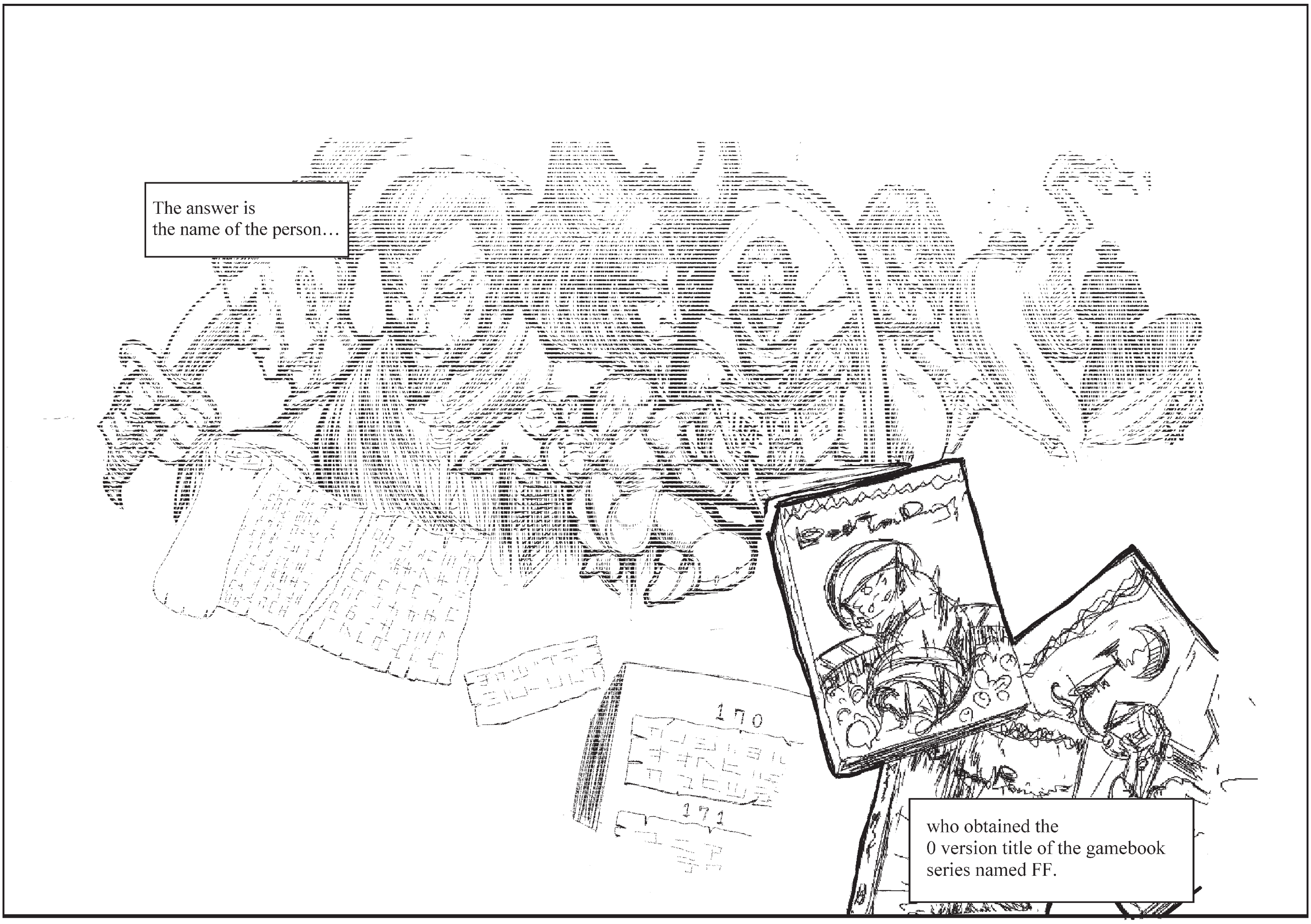
Soon after the tower appeared, Credoz the Wizard heard about the appearance, and set out with four servants to investigate from his home in a nearby city. After staying one night at the village Inn, Credoz and his servants found and entered the tower easily. After setting up a temporary camp, they entered the second chamber with its inactive guardians and left three of the servants to investigate. The Wizard and his last servant climbed into the third chamber, where the final servant was claimed by the defences. Credoz climbed on alone to the top chamber where Credoz was seduced and then trapped by the Tower itself. To escape the top chamber, Credoz needed to fill the central column with gold, thereby powering the magic that allows the tower to jump through space. Credoz achieved this by sending his armoured (and now dead) servants to the nearby village to collect taxes. The villagers finally ran out of coins with the column agonizingly close to the top, at which point the Heroes arrived!

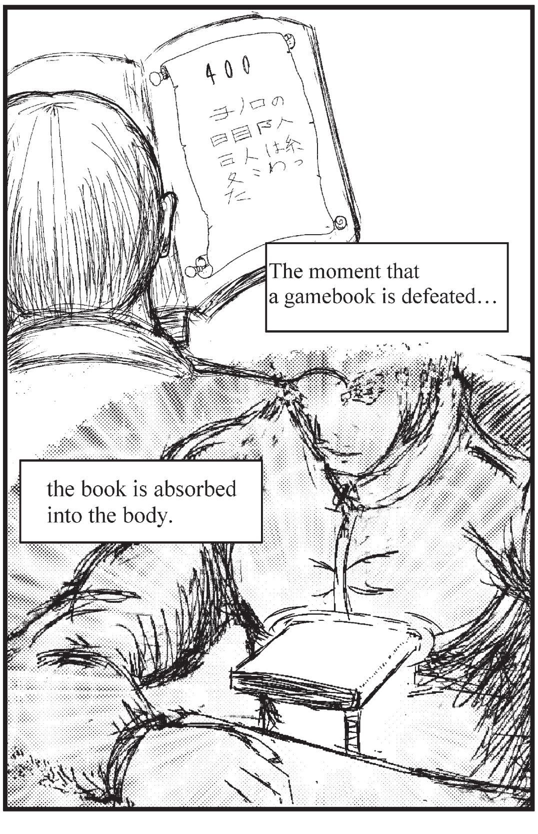
FF

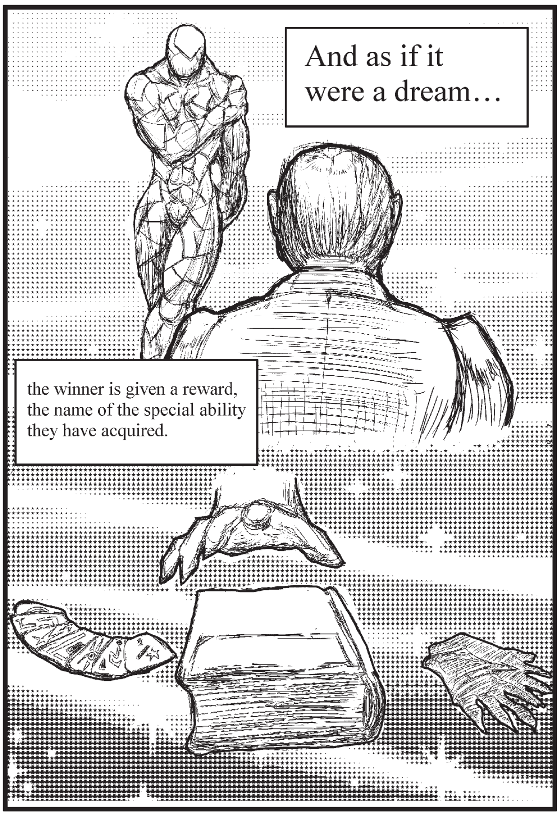

When the sword was pulled out, the wielder was hurt in the same instant…
there was no time to use the art
The man has already been shown the illusion
It stands and takes the cards from the dead man who is still standing
The cards, an embodiment of the man's power, burn
When the book is exposed outside the body
This…
the power the Analand Champion, the strongest wizard of the Old World, who exchanges life energy for the magic of 48 spells

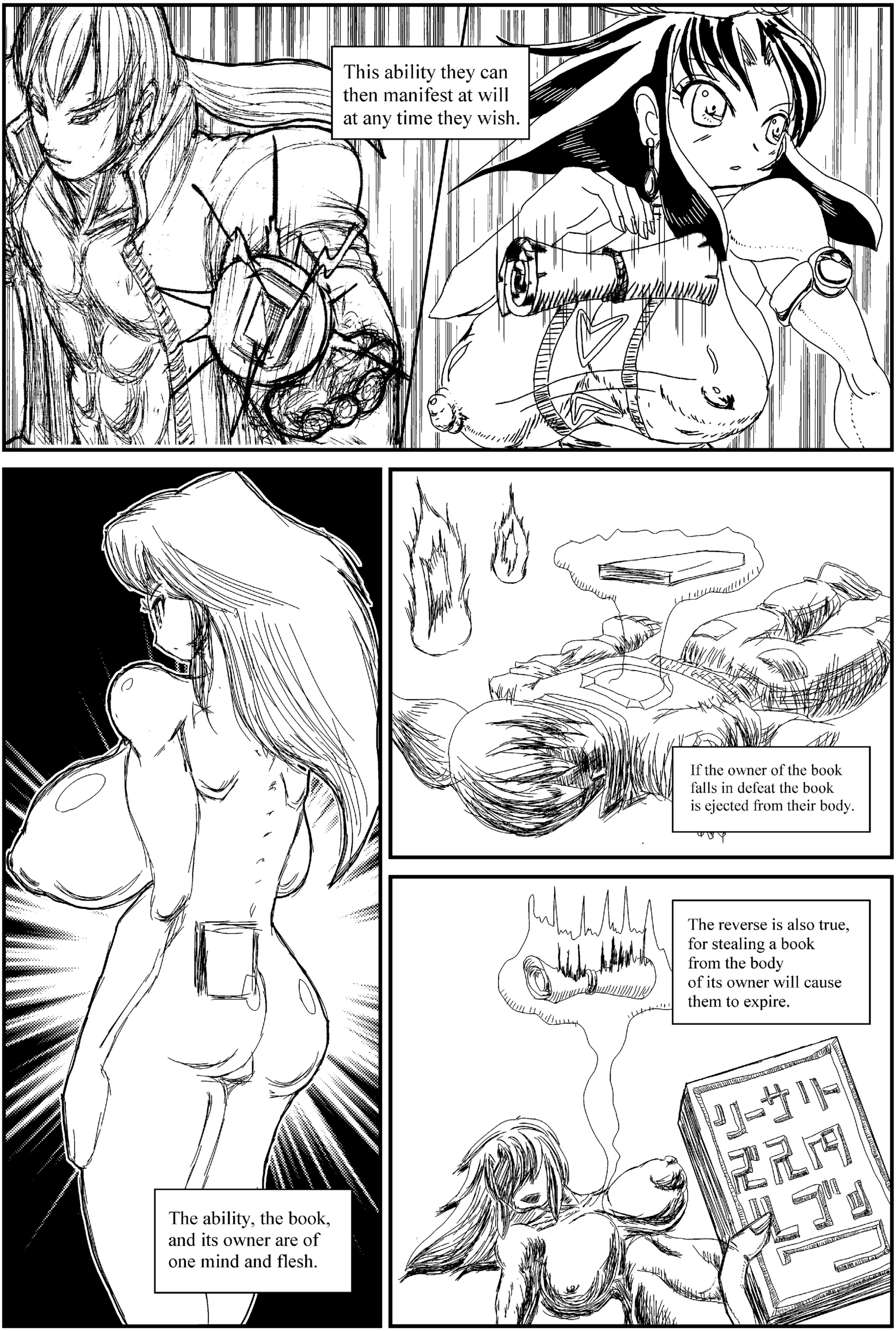

Interesting････
Baron Mortalcatcher
Legacy Information Enterprise CEO
It will be necessary to watch her future movements carefully…
as she collects the 59 volumes…
in case she discovers the location of the first to reveal the answer.

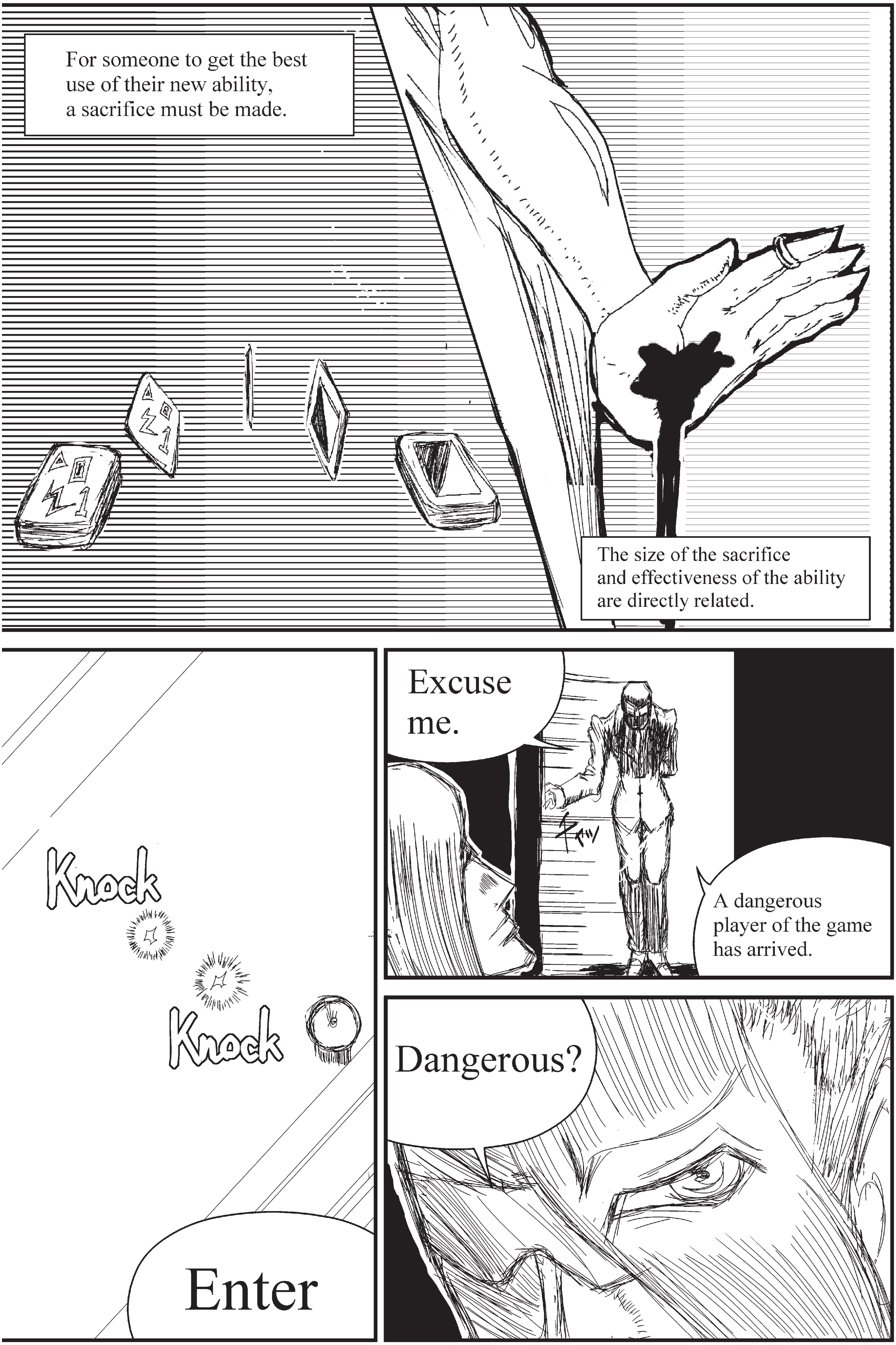
The Book in Which YOU are the Hero
#2
Script and Art: Aida Rintarou

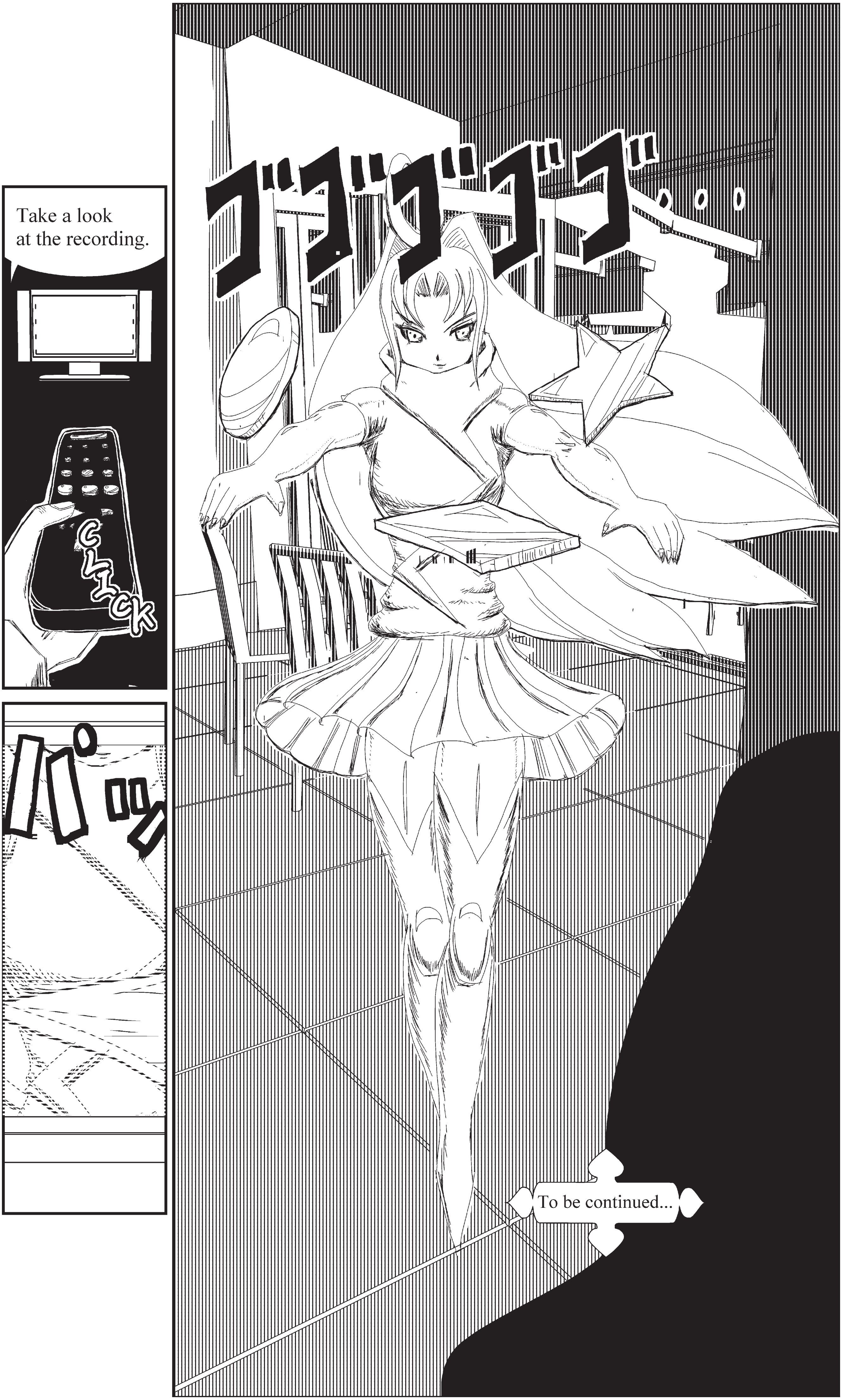

The answer is
the name of the person…
170
171
who obtained the
0 version title of the gamebook
series named FF.


400
The moment that
a gamebook is defeated…
the book is absorbed
into the body.


And as if it
were a dream…
the winner is given a reward,
the name of the special ability
they have acquired.


This ability they can then manifest at will at any time they wish.
The ability, the book, and its owner are of one mind and flesh.
If the owner of the book falls in defeat the book is ejected from their body.
The reverse is also true, for stealing a book from the body of its owner will cause them to expire.


For someone to get the best use of their new ability, a sacrifice must be made.
The size of the sacrifice and effectiveness of the ability are directly related.
Knock
Knock
Enter
Excuse me.
A dangerous player of the game has arrived.
Dangerous?


Take a look at the recording.
CLICK
パッ
ゴゴゴゴゴ…
To be continued...

THE ARCANE ARCHIVE

The worlds of **Fighting Fantasy** and other gamebooks in review with
ALEXANDER BALLINGALL!

SPOILERS! SPOILERS! SPOILERS! SPOILERS! SPOILERS! SPOILERS!

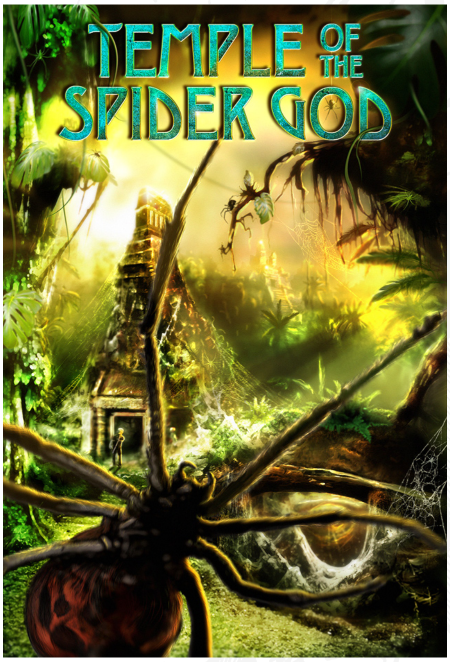
GA #7: Temple of the Spider God

Written by Jonathan Green • **Illustrated by** Joshua Wright
Tin Man Games • **Published** October 27th 2011 • **RRP** US$4.99

For those not in the know, the team at Tin Man Games has been quietly beavering away producing what I consider to be *the* 'gamebook series to beat' for the iOS market with its *Gamebook Adventures* (Android fans need to wait just a little bit longer to join in the fun). Late last year they released their seventh title in the series, this one coming from the pen of *Fighting Fantasy* writer Jonathan Green.

Temple of the Spider God could be argued as being a typical Green adventure. He builds a small set of characters around a single problem (evil parasitic spiders planning to take over a country), picks a theme (the Spanish exploration of central and southern America) and then populates and plans the adventure according to these foundations. That may sound like I'm knocking the adventure but I'm not. Writing a page turner of a gamebook is no small feat and by this point I reckon Green has got a firm grasp on the mechanics and the sensibilities.

Before I get to the nitty gritty of the adventure, I want to point out a couple of problems (and the first isn't a fault of Green's, more an issue I have with the range as a whole). The first is the combat mechanic. While the *Fighting Fantasy* system is terribly basic, it did at least has the guarantee that unless you walked into combat with 2 STAMINA, you weren't likely to die in the first thrust of a fight. The system employed here (all the attacking dice rolled are added together and deducted from the struck player) has proven frustrating in that a player can be easily wiped out in a couple of rounds.


TEMPLE OF THE SPIDER GOD

I have to admit that this point a full three quarters of my attempts to beat this adventure saw my character die before getting out of the Duke's throne room (roughly the first six or seven paragraphs). I am aware (like with other titles in the range) that at later points you can obtain better weapons and armour that reduce the chances of dropping dead so quickly, but it still rankles somewhat to have a player's VITALITY slashed from somewhere in the 40s to zero without getting a shot in. My only other complaint about the mechanics would be the lack of opportunities to replenish VITALITY in the second half of the adventure. 15 VITALITY points is the most I've managed to hold onto by the time I've made it to the temple of the title.

But enough of dwelling on my chronic inability to roll a 6 in combat; what does the game have to offer? After an atmospheric intro with some dramatic music and a stunning piece of cover art, we're into the adventure proper. Here Tin Man Games go all out to demonstrate the potential of gamebooks on the iOS with suitable in-game music to keep the tone and atmosphere of the intro alive, as well as the use of Achievements to offer the reader incentive to explore the book fully through repeated play throughs. One can't help but look sadly at the official *Fighting Fantasy* apps from Big Blue Bubble and forlornly wish they were this lovingly crafted. Many of the Achievement names garnered a chuckle as they were collected.

And on to the book proper. Green neatly divvies the adventure up into three parts: initial fact gathering in Miramar, the trip by land and/or sea, and the lands of the temple itself. This division of plot does help to give the reader some satisfaction and assurance that they are actually getting somewhere, as opposed to say wandering aimlessly about a dungeon with no real clue as to where one should be headed (I'm looking at you *Deathtrap Dungeon*).

With almost two decades of professional writing to his credit Green knows what he's doing and manages that tricky brief of keeping the reader engaged and making choices while at the same time slotting in the required exposition and rich description needed. Everything he has learnt from writing *Fighting Fantasy* comes into play and makes the adventure a joy to read and rewarding to play.

I may have sounded a little down with the mechanics, but one could probably chalk that up to sour grapes over my dice rolls more than anything else. This is a fantastic addition to *Gamebook Adventures* and gamebooks in general, and it a must buy, especially if you haven't dipped your toe in the interactive gamebook world yet.

AELOUS RAVEN AND THE

by IAN BROCKLEHURST
Illustrated by Angela Salamaliki © 2012

CHAPTER FOUR

Raven circled the dais and ran his left hand across its rocky surface. It felt immaculately smooth; no mason could cut so fine he thought to himself. This rock had been hewn by magic. Having walked the circumference of the stone dais, Raven came round to the five steps that led up to the centre of the dais. Before he began his ascent he bent down and picked up a handful of soil from off the jungle floor. Then he carefully climbed each step, checking for signs of booby-traps as he did so. He did not expect the dais to be booby-trapped for the remote location of the island and its unnatural size suggested that the Sea Witch rarely had any unwelcome visitors.

On reaching the top step he stared onto the open space of the dais. Etched into the rock surface on the floor was a variety of symbols aligned around a blue circle that at least a dozen people could stand within. Raven could sense the magically nature of the dais even though he could see nothing out of the ordinary. A lifetime of adventuring had given him that sense. It was like the feeling before a thunderstorm would erupt and the atmosphere would be rent with lightening.

Although he did not recognize the symbols etched on the stone surface of the dais, Raven was sure he had seen such a magical place before. Many years ago in the Moonstone Hills he had entered an abandoned citadel that had once been the lair of a female Necromancer. To move around the citadel the fell woman had made use of a series of magic circles, carved into several floors of the tower, which allowed a person to move from one to the other instantly. The rings had provided Raven with a useful means of movement around the citadel to avoid the tribe of goblins that had taken up residence there.

His thought returned to the present and Raven cast a small amount of the dirt he picked up into the blue circle before him. It disappeared before it could strike the surface. Raven gave a wry smile to himself. He was right about the circle being a means of teleportation. The smile soon vanished though as he realized the next question – teleport to where? Clutching his sword tightly he glanced back towards the eyes he knew were watching him and gave a brief salute before jumping into the centre of the dais.

He landed on a similar dais inside a cave. The dais looked much like the one he had just been at and the only difference was at the top of the flight of steps there were two poles with torches burning at either side. From the glow of their burning flames Raven could see he was inside a medium sized cave. He was alone. Given the warmth of the cave Raven surmised that he was now inside or close to the volcano that the party of rescuers had seen on first looking into the island. Without further to do Raven jumped down off the dais and ran across the soil towards the cave's entrance which was about twenty-five meters from the dais he had teleported to. The entrance was humanoid sized and had been carved into an arched door frame shape. As Raven approached the entrance from an angle so as not to be spotted directly through the opening he could see that the entrance had been carved by human hand. Unlike the dais he had teleported across the rock here had not been carved smoothly and was likely also the result of several masons working on the entrance over consecutive generations.

Raven carefully peeked out the entrance to see what lay beyond. He was surprised with what he saw. About ten meters from the entrance to the cave lay a settlement of wooden huts. There were over thirty buildings within his sight and likely more out of view. There were several pens containing a variety of animals such as goats, pigs and oxen. Chickens ran freely in the streets among the feet of the villagers who were going about their daily business. The people that lived here had a level of society much higher than the Headhunters the rescuers had encountered in the jungle. They wore clothing that would not be out of place on the mainland and Raven could say that the origins of these people lay in Northern Allansia compared to the southern location of the island.

Some young children knocked over a barrel and what was likely milk spilled out onto the ground. Almost at once an angry woman appeared and grabbed a young boy by his ear before giving him a few powerful slaps to his backside. As the boy burst into tears the other offending children ran off laughing in opposite direction leaving the woman to shout curses after them. She spoke in an Allansian accent that would have placed her in The Flatlands; a long way from The Glimmering Sea in which this mysterious island lay.

Angling his head slightly, Raven could see that the cave was located in the side of a rocky outcrop that lay at the foot of a climbing mountain. Whether or not it was a volcano he could not tell from the view he had, and yet the air seemed to have that slightly sulphurous smell to it that suggested volcanic activity. It was at that very moment that he was thinking about volcanic activity that he sensed movement behind him and he instinctively ducked and swung his sword round defensively.

He turned to find Hacksaw beside him and further back was Orchid, Noakes and Conar.

'Fear not, Raven' whispered the Black Elf. 'It is a friend, not a foe.'

Raven relaxed his defensive stance and answered quietly. 'I thought you would have least waited until I returned to give the all clear before following me into the unknown.'

'I would. The sailors were more impatient.'

Raven nodded in understanding.

The seamen were not seasoned adventurers and for them this expedition was all about the reward and getting it as fast as possible.

Orchid had moved closer as Raven and Hacksaw made their exchanges. 'What's out there, Birdy?'

'A thriving community.'

'Really?' Orchid's surprise was genuine. 'Let me take a quick look.' The Amazon, like Raven before her, carefully looked out of the cave's entrance. Having taken a fill of what lay beyond she turned around to face her companions. 'I wasn't expecting that, were you?'

Raven shook his head. 'This island is full of surprises and I don't like it.'

Hacksaw replaced Orchid and had a view of the village outside. Having surveyed it with his Elven eyes he reported back to the humans, including Noakes and Conar who had now joined the others close to the cave's entrance. 'The village has been for many generations,' said the Black Elf. 'I can see that some of the dwellings were cut over a century ago and then they were just to replace those that had stood before. One of those animal pens is nearly as old as me. These humans have been living here for some time.'

'Inbreeds, then' muttered Conar. 'Like many of the fishing villages near Agra.'

'No,' answered Hacksaw. 'I can see these people mix with outsiders. It is a healthy community.'

'On an island belonging to a witch who sends harpies to abduct children,' concluded Orchid.

'So it would appear,' replied Raven. 'Like I said, this island is full of surprises and I don't like.'

'So what are we going to now?' asked Noakes. 'I can't imagine the torches in this cave are left to burn out.'

'Good point, sailor,' said Orchid. 'We're going to have company sooner or later so we'd best put together a plan...'

'COMPANY HAS ARRIVED.'

The well-spoken voice of a woman filled the cave at the same time as several armoured men came rushing into the cave through the entrance and surrounded the rescuers with raised shields and javelins pointing menacingly at them.

'I AM DELFINA COVE, THE SEA WITCH,' continued the voice. 'WELCOME TO MY ISLAND. PLEASE FOLLOW MY WARRIORS WITHOUT CAUSING ANY TROUBLE. THEY'LL BRING YOU TO MY AUDIENCE CHAMBER WHERE WE CAN ALL GET BETTER ACQUAINTED.'

Orchid's hand started to squeeze the handle of her scimitar.

'PLEASE, YOUNG LADY,' boomed the voice. 'THERE'S NO NEED FOR ANYONE TO GET HURT. JUST FOLLOW MY WARRIORS AS I SAID BEFORE AND THEN WE CAN ALL TALK FACE TO FACE.'

Hacksaw placed a hand on Orchid's shoulder and she released her grasp on the scimitar by her side.

'EXCELLENT,' said the voice. 'NOW THEN, FOLLOW MANOS. HE'S THE CAPTAIN OF THE GUARD. HIS HELMET HAS A PLUME MADE FROM A CHUKU BIRD'S TAIL FEATHERS.'

The five rescuers could easily spot Manos. He was standing in the middle of the semi-circle of warriors that had surrounded them. His helmet was adorned with a blue made up of dark blue and green feathers that had yellow spots spread across them. He nodded at them without any display of emotion.

'This way,' he barked, in the same tongue that belonged in The Flatlands that Raven had heard the village woman shouting in, before turning on his heel and heading out of the cave.

'Keep an eye for mischief,' whispered Orchid as the rescue party slowly followed in line after him and were flanked either side by warriors who kept their eyes trained on them. Outside the cave a crowd of villagers had gathered to see the commotion that was occurring around the cave mouth. The crowd was composed of villagers of various ages who had come to nosey and were quite vocal in their opinions.

'Foreigners!'

'Looters!'

'Bet there's more of them on the island.'

'How'd they get here?'

'Her highness will know what to do with 'em.'

None of the rescuers said anything and instead they all marched silently behind the guard called Manos as they were taken along a path that led to stone staircase that led up into the mountainside next to the village. At the base of the staircase were carved two life-size manticores that stood either side of the first step.

As Manos began his ascent of the staircase, Hacksaw gently ran his hand over one of the manticores. He knew that the humans would not sense the magic here, but his Elven blood was more sensitive. The manticores had been petrified.

The rescuers and armed escort reached the top of the staircase that had taken them up around twenty meters above the ground. Before them lay a natural alcove within the mountainside and into the rock wall had been carved an elaborate door frame. Two fluted pillars marked the entrance and the double wooden door proceeded to open before Manos reached it.

The Captain of the guard stopped and turned to face the party he had escorted. 'Her highness's audience chamber lies ahead. You may enter without us.' He stepped aside and pointed ahead with his javelin.

Raven exchanged a look of surprise with Orchid before taking a deep breath and leading the other four through the entrance into the mountain.

***

The five off-islanders found themselves walking through a small passageway lit by torches before entering a room full of the most unimaginable splendour. The walls were adorned with the most exquisite tapestries depicting images spanning the many myths and legends across Titan. Rerek and Myzar Halfhand could be seen among countless others; as well as many characters that were unknown to the five pairs of eyes that gazed around in awe. The floor had a woven carpet that filled up the room and it accurately showed the constellations of the night sky. The room was lit by torches sat atop of marble statues of beautiful maidens dressed in ancient robes the likes of which had not been seen in a very long time. Across from the entrance to the room there was small dais with a golden throne upon. The figure who had been seated on the throne slowly stood up and stepped down off the dais as the visitors took in the beauty of the room.

'Welcome, travellers. I'm Delfina Cove.'

Five sets of eyes darted towards the sound of that delicate voice. They came upon a slender woman clad in an outfit that would not seem out of place in a dancing house in any city on Titan. On her head was a tiara plumed with Chuku bird feathers. Her dark brown hair spiralled down to her hips. She gave a smile and had both her arms open in a gesture of openness and yet her eyes seemed less friendly. Weary was the thought that passed through Raven's mind as he took in the Sea Witch's beauty.

Orchid's hand instantly reached for her scimitar.

'Why must you always resort to your sword?' The Sea Witch sighed and turned her hands so the palms faced upwards.

Immediately all the weapons carried by those before her shot up into the air and slammed in the rock ceiling of the room three meters above their heads.

'You know I'm more powerful that you can possibly imagine,' continued the Sea Witch. 'You cannot hope to kill me, Amazon.'

'Well why not fight me woman-to-woman, then' answered Orchid. 'I don't need a sword to cut out your black heart.'

The Sea Witch nodded. 'I know you don't. However, I have no quarrel with you and no intention of harming any of you. I'm sorry your friend was killed by the Headhunters. I sent along that Hydra to help you out.'

'No quarrel,' interrupted Orchid. 'We're here and Avid died because your harpies captured...'

'Young Elenora.' The Sea Witch brought her hands together and clasped them tightly. 'Most unfortunate. You didn't need to kill them you know. Bestial they may be, but they live on instincts. There's a tribe of them that live here on the mountain peaks and I was able to... bring them under my control and put them to good use.'

'Where is the girl?'

'Nearby, she's quite safe. You can take and be on your way.'

Raven's brow furrowed.

'Oh and on the way out you're welcome to have a look at my treasury and help yourself to whatever you want.' The Sea Witch winked at Raven after answering the thought that had crossed his mind.

'But?' Orchid looked from the Sea Witch to her comrades with a look of bewilderment.

'But what, my dear?' The Sea Witch ran a hand through her hair, preening it. 'I know you came to get the girl, find some treasure, defeat me and live happy ever after with the reward her father will give you. You can do all this without the defeating me part as that's never going to happen.'

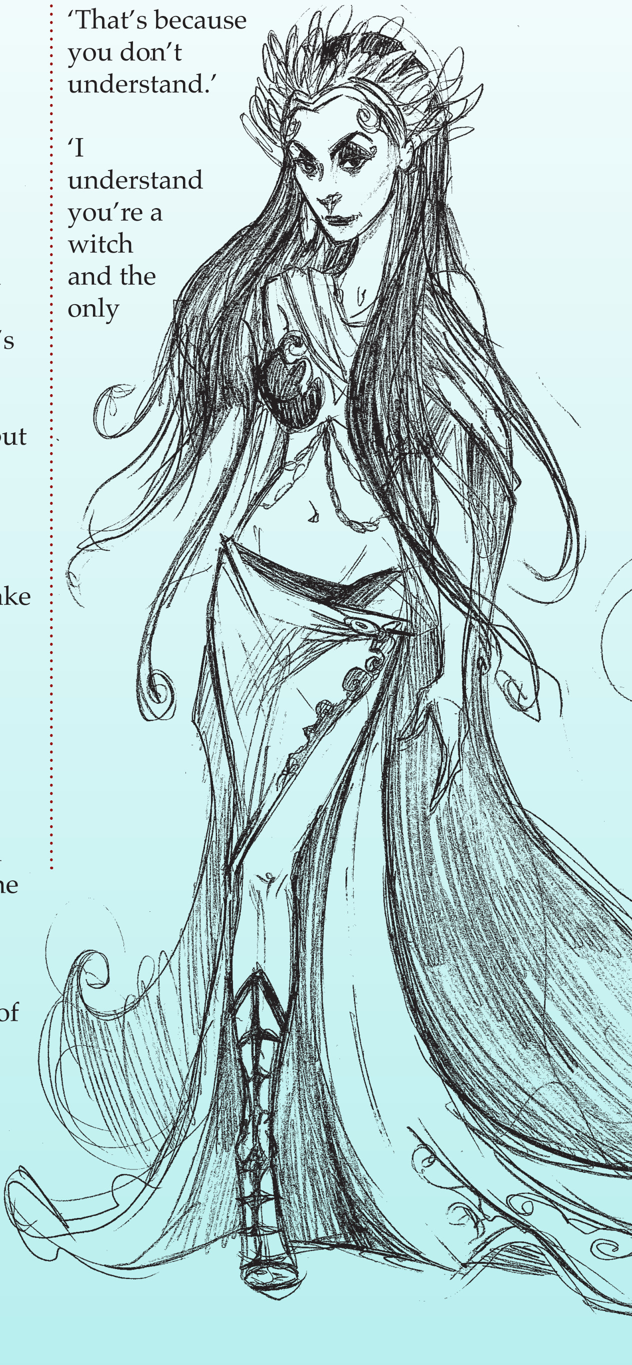
'How come witches are always so confident in their evil abilities?'

The Sea Witch laughed; a harmonious sound that danced around the room and when she stopped she gave the travellers a big smile showing her perfectly white teeth. 'You know a witch is a female wizard and the term is very ancient. These days it is associated with darkness and chaos, but once it was a title that held respect.'

Orchid stamped her foot down. 'Respect? You abducted a child using harpies. You'll get no respect from me.'

'That's because you don't understand.'

'I understand you're a witch and the only



good witch is a dead witch.'

The Sea Witch's eyes narrowed. 'Someone once said that to me before.'

'Guess they didn't succeed in killing you.'

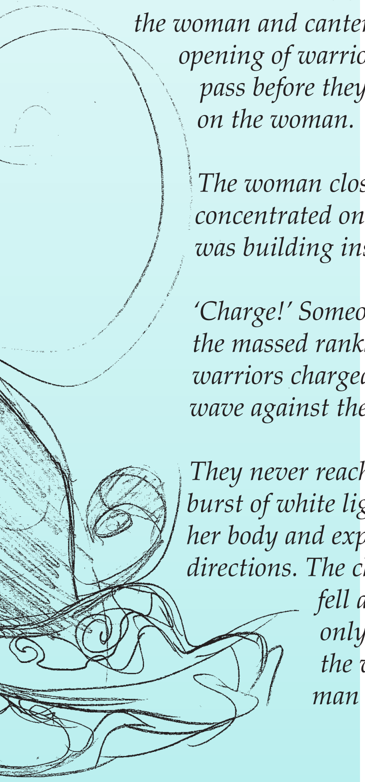
The Sea Witch shook her head. 'No. Let me show you.' With a sudden swirl of her hands a ball of blinding light filled the room.

A gentle breeze filled the air.

The armoured warrior ridding a black steed advanced towards the woman stood in the middle of the plain. Around him his army made up of Orcs and Human mercenaries clashed their weapons against their shields.

'Time's up Alcestis,' said the warrior through the visor of his skull shaped helmet. 'You've nowhere left to run to.' The woman dress in a blue shawl looked up at the warrior and shook her head slowly. 'Leave me be, Viktor. You can't defeat me. I'm more powerful that you can possibly imagine. Just because I call myself a witch doesn't mean I dabble only in the Black Arts.'

'Ha!' My army's raised Carsepolis to the ground and slain thousands of innocents whose hearts the Orcs were happy to devour. What's one witch compared to my eight-hundred strong warriors? You know the only good witch is a dead witch.' He turned his steed away from the woman and cantered through an opening of warriors that let him pass before they closed in again on the woman.



The woman closed her eyes and concentrated on the power that was building inside her.

'Charge!' Someone cried and the massed ranks of armoured warriors charged forward as one wave against the lone woman.

They never reached her. A bright burst of white light erupted from her body and exploded in all directions. The charging army fell as one; dead. The only survivors were the woman and the man on the black steed. He howled in rage, drew his sword and charged the woman.

'What was that?' spluttered Conar.

'A memory of mine,' answered the Sea Witch. 'One of those still up here.' Her left forefinger tapped at her forehead.

'The Knight called you Alcestis,' pointed out Noakes. 'I thought you said you were Delfina?'

The Sea Witch smiled at him with a mischievous grin. 'Today I am Delfina, back then I was Alcestis and I've had a few other names too.'

'Am I supposed to believe that?' Orchid placed her hands on her hips. 'That you slew all those warriors with one spell?'

'The rider mentioned Carsepolis,' said Raven. 'That city's been gone for over three hundred years.'

The Sea Witch nodded.

'So how can that be a memory?' Raven looked at the Sea Witch with a sense of suspicion.

'Good point, Birdy,' added Orchid. 'Necromancers like to prolong their life.'

Once again the room was filled with the sound of laughter as Delfina Cove threw back her head and laughed raucously. 'Necromancers try to cheat death and in the undead state they end up becoming they wish they could die.' Her head tilted forward to face the five figures before her. 'I cannot die.' She moved forward quickly with a grace and elegance that defied her human nature. She took Hacksaw's right hand and held it tightly as she gazed into his eyes. 'Now then, Black Elf. Tell me how old am I?'

Hacksaw became lost in her green eyes.

Orchid sensed her companion was being enchanted or something else that she couldn't understand. She slapped the Sea Witch's hand and pushed her aside.

'Impossible,' whispered Hacksaw as he watched the Sea Witch turn her head.

'What is it?' demanded Orchid. 'What did you see?'

'I just looked into the oldest set of eyes I've ever known.'

'Look,' said the Sea Witch clapping her hands together to catch their attention. 'As I said you can take the girl; have a look at my vast collection of stuff I've amassed over the years and keep whatever you want and then you can be on your way.'

'No.'

The Sea Witch's gaze fell upon Orchid who had answered in the negative. 'You know I could kill you all with no effort. However, you've made such an effort to get the girl back and suffered too that I don't want your expedition to be in vain.'

'So, kill us then.'

'Hang on,' shouted Noakes as both he and Conar backed away from Orchid. 'You don't speak for us, Amazon. We'll take the offer...'

'Quiet,' snapped Orchid as she jabbed a finger at the Sea Witch. 'You could kill us, but you haven't or won't. Yet you admit to abducting to the girl? What sort of Witch are you?

'I told you that the term Witch is very ancient and you should forget it means today. You're right of course that I won't kill you. You're no threat to me and so slaying you would be an act of evil.'

Raven shook his head. 'So, if you're a Witch who doesn't kill then why did your Harpies abduct young Elenora?'

The Sea Witch sighed.

'Tell us, Witch,' prompted Orchid. 'Tell us why you want us to believe you are not an agent of evil.'

'I can do better than tell you,' replied Delfina Cove. 'I'll show you.'

TO BE CONTINUED

THE WARLOCK OF FIRETOP MOUNTAIN (from the Myriador d20 Module)

> *"For the last two years, our Heroes had travelled the length and breadth of Allansia in a never-ending battle against the Forces of Evil. They had vanquished many a foe and garnered a reputation as being the one true hope of Allansia."*

Our Heroes – El Ravager (savage warrior), Tetra (fearless fighter), Silverarm (dwarven Servant of Throff) and Joe Quarterstaff (young Wizard extraordinaire) – began the campaign in Salamonis where they used their vast gold reserves to re-equip themselves and gain some much needed R&R. Then it was off to tackle ZAGOR – the infamous ruler of Firetop Mountain.

They decided against visiting the nearby village of Gilford and instead headed straight to the red-topped mountain. The brave Tetra (still refusing to wear armour, see *Shadow Over Blacksand*) took the lead position through the mountainside entrance, while Ravager held up the rear with his newly purchased half-wolf named Timtoby by his side.

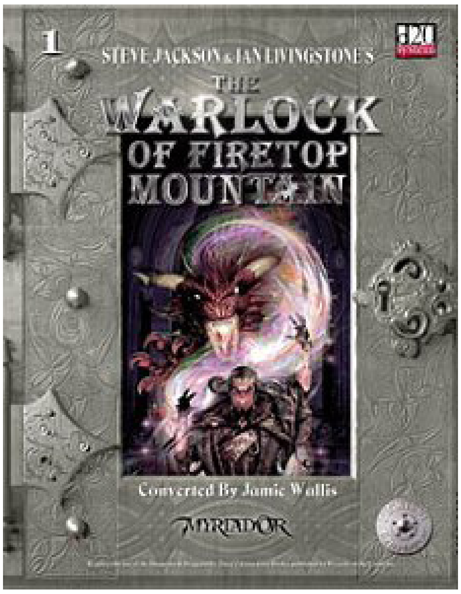
The party avoided a deep pit trap whilst effortlessly disposing of numerous Goblin and Orc guards. The half-wolf Timtoby was particularly useful against the hapless creatures. They also picked up a few strange numbered keys.

After defeating a giant SAND WORM, El Ravager claimed a magical black sword with a hilt fashioned in the shape of bat's wings. The Sword of Bats greatly enhanced Ravager's Attack Strength. The sword, as well the combined magical might of Quarterstaff and Silverarm, was soon put to good use as the opponents became tougher.

Large OGRES and an IRON CYCLOPS were dispensed amidst a flurry of spells which included Fireball, Restraint and Befuddle. Such combined might allowed the Heroes to quickly traverse the cold dungeon passageways.

The Heroes continued deeper into the twisting hard rock labyrinth as Rav mapped their progress. Tetra was the voice of reason amongst the carnage that was left in the others wake, conversing with some encounters to obtain some useful dungeon intelligence.

But such dialogue only made Ravager's thirst for battle intensify. Rav found a bow and arrow of Undead Slaying – and was soon putting it to use sending a myriad of creatures including ZOMBIES, GHOULS & WIGHTS, back to the abyss.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STEVE JACKSON & IAN LIVINGSTONE'S
d20 system
THE WARLOCK OF FIRETOP MOUNTAIN
Converted By Jamie Wallis
MYRIADOR

Art: © Brandon Young, 2012.

Silverarm met up with some adventuring DWARVES, who tried to convince her to return with them to their village in the Gilford Hills. But Silverarm spoke of allegiance to her comrades and their quest to find Zagor. What a team player!

Quarterstaff had his hands full, not only with his newly found magical double-bladed Great Axe of Sarisar, but also with the numerous Firetop denizens. He was nearly hypnotised by a VAMPIRE SPAWN; and suffered wounds in battles against GIANT BATS, RATS and CAVE TROLLS. But Joe pulled through with copious swigs of Healing potion! And the way the Wizard wielded the Great Axe made his colleagues wonder whether the wizard was changing professions!

The party was surprised to happen upon a number of elderly humans making a living in the Mountain – a Ferryman who assisted their river crossing; a Librarian with a gambling addiction; and a Shop keeper who sold them a magic Blue Candle. The candle came into quick use to dispel the powers of an ethereal WAILING SPIRIT!

The Heroes continued to engage in their favourite pastime of slaying all the dungeon crawling vermin and looting their bodies. Ravager continued to amass an impressive magical arsenal, gaining a magical Helmet that further increased his combat ability.

Silverarm was also delighted as her horde of Gold, Gems and an assortment of keys grew. Her most recent numbered key was attained after Joe and Rav combined to slay a MINOTAUR, and Silverarm found the key hidden in some broken pottery. However, the tide of battle started to turn, and the following pitfalls threatened to derail the group from their mission.

Silverarm found a Bronze Helmet which she discovered to be Cursed upon placing it on her head and realising it couldn't be removed. She would suffer a significant penalty to her abilities for the rest of the adventure.

Quarterstaff found a pair of ornate boots which he also put on, only to discover that they were magical Boots of Entrapment - rooting him to the spot as a MONSTROUS SPIDER pumped venom into his wily veins, weakening him severely. Joe's comrades came to his aide, but in the next savage fight against DEMONHOUNDS and a Boatkeeper-

Ever sat and stared at your copies of the original *Fighting Fantasy* RPG books or the later *AFF* editions? Ever wondered what it might be like to actually get a group of friends together to play such adventures? ADRIAN YOUNG presents an actual account of just such a *Fighting Fantasy* RPG campaign, featuring real Player Characters and outcomes from an adventure played over three four-hour sessions.

turned-WEREWOLF, Quarterstaff received a nasty bite which left a wound that could not be healed.

The Heroes then stumbled into a series of Teleport Traps that split the party and sent them into uncharted area. Timtoby was lost in all the teleportation confusion – poor wolfy.

It was during the Teleport Trap scenes that Ravager, Quarterstaff, Silverarm & Tetra caught up with their old counterpart SIR MARCELLOS, who himself had been joined by a female human adventurer calling herself 99.

> *99 heralded from the town of Gilford, which was two days walk from Firetop Mountain. Gilford had for as long as she could remember been terrorised by Zagor and his evil minions. Much suffering and hardship had her community endured at his hands! But as the number of adventurers passing through the village to tackle the Warlock dwindled, so did their hopes that one day the Warlock would be vanquished.*
>
> *In response, a secret group was formed called the Secret Nine – Gilford's Guild of Assassins – who planned to use their stealth, agility and guile to defeat the Warlock Zagor. And so it was that the ninth member to the Secret Nine, the youngest and best of them, known as 99, seized the opportunity to enter Firetop Mountain with Marcellos.*

Introductions were brief. "My name is 99..." began the new party member, only to be cut short by Ravager.

"Just stay out of my way," he grunted, as he passed by her, pouring over his maps.

"Don't mind him," reassured Tetra, "just keep alert and stay close."

99 welcomed Tetra's calm and mature disposition.

"Yeah," added the Dwarven Silverarm, "us girls gotta stick together."

99 was a little confused, and had to ask Tetra, "That Dwarf is a She?"

Tetra smiled.

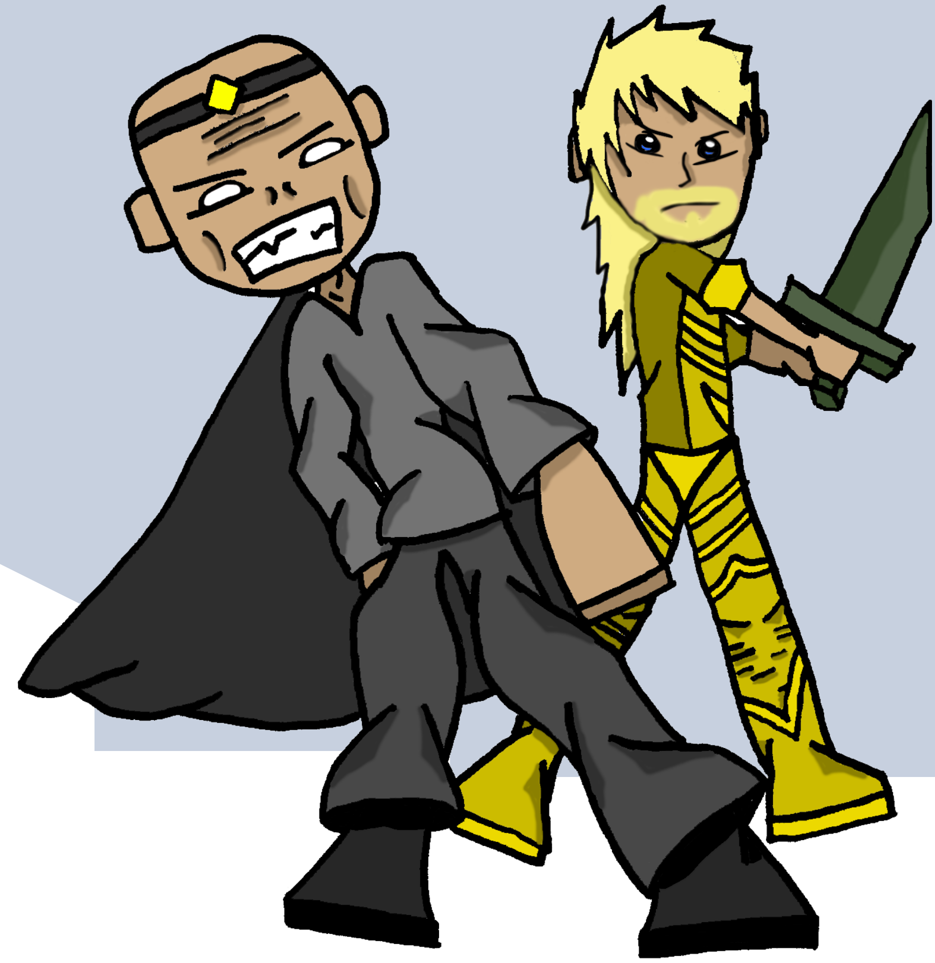
The wizard-come-warrior Quarterstaff chimed in with, "Look at my massive double-headed Axe!!!", while Marcellos continued to press 99 with something that had been bugging them since they left Gilford, "Are you sure you've never heard of me?"

Tetra again took the lead of the now six strong group, but their progress was thrown into disarray with the realisation that Quarterstaff had contracted the deadly disease Lycanthropy (from his bite from the WEREWOLF) and that the transformation to werebeast had begun.

Silverarm, being well-versed in the cursed and undead ways, was quick to summise. "We need a sprig of Belladonna... and quickly."

Ravager and Quarterstaff convinced the party to head back to the shopkeeper who sold them the Blue Candle that defeated the WAILING SPIRIT, and so they retraced their steps in a frantic race against time!

Using Ravager's extensive map of the mountain labyrinth, and after successfully overcoming the River crossing using numerous means (Boat, Rope, Arrows, Bridge...) the party purchased the required herb and Quarterstaff was saved from an alter life as a werebeast (though some in the party believed that transformation had begun with his finding of the Great Axe!).



Once that crisis was over, some Teleport traps continued to plague their luck by transporting the adventurers around the dungeon seemingly at random. It had numerous results.

Ravager came across the lifeless body of his half-wolf Timtoby, which lay torn to pieces (not pretty); Tetra got a chance to use her leather Whip to snap a key towards her from a trapped room; 99 slit the throat of a Giant who was doing nothing but trying to finish his large Boar meal (ruthless); Silverarm was nearly swallowed whole by a GIANT SANDWORM (one jaw snap away from death!); and after an encounter with a old bearded scribe, Quarterstaff was violated by Silverarm as he slept (Silverarm got the Black Sapphire, Quarterstaff just enjoyed the ride – now that's just wrong!).

But like on so many occasions before them, the teamwork, tenacity and sheer brilliance of the party combined to overcome all adversity.

Finally the Heroes were back on track. And after an hour or so walking the seemingly endless, twisting passageways (and avoiding any dead-end teleport traps) they arrived at the dark cavern of Zagor's DRAGON!

After some planning and considerations, Tetra cast her Icon of Good, and sent the white juggernaught into the cavern. The young RED DRAGON reduced the Icon to a hot-white molten mess, but the Icon did enough to distract the Dragon so the others could attack.

In the furious battle that ensued, 99 snuck in the shadows to the door opposite, Ravager drew fire and dodged the Dragon's fireballs, Silverarm and Quarterstaff cast Mind darts and Force bolts, while Tetra and Marcellos (Sword of Timakron humming) finished the Dragon off with a flurry of blows. The young Dragon lay slain and the party prepared for their final foray.

The WARLOCK appeared as an old and frail man. Silverarm entered his sparse room first, while her human counterparts regrouped and recouped.

Though appearing harmless, Silverarm knew that she was in the presence of much greatness. She bantered with Zagor as he boasted that they had all made a fatal mistake in coming here.

Silverarm's anger swelled inside her as she recounted in her mind the Dwarven stories of how Zagor and his legions invaded the mountain that had been inhabited by dwarves for centuries. Hundreds perished. The rest were banished. This would be for them.

With Silverarm's Mind Shielding runes activated, she raised the Black Sapphire that she had taken from Quarterstaff. Zagor screamed in terror and cowered into the corner as the gem began to glow!

But then in burst the rest of the Heroes! Hooray for the cavalry! Ravager, Tetra, Quartertstaff and Marcellos charged at the terrified Warlock, thirsty for blood!

"No!" shouted Silverarm as an arc of black light streaked from the Crystal.

But it was too late. The black arc hit Marcellos in the back!

Luckily for Marcellos, his Rune of Shielding saved him from certain death, but the Crystal's power was lost! Zagor cracked a wry smile – and vanished – just as the heroes' weapons bounced off the Force wall which protected him.

Silveram shook her head in disbelief at her comrades' rashness. Zagor's voice boomed through the room, stealing Ravager's thunder - "YOU ARE ALL GOING TO DIE!" A wall of flame blocked their escape and the titanic battle with the teleporting Zagor began. The Warlock used a combination of his Mind attacks (against all), Fire balls (against Rav) and Chilling touch (against Quarterstaff) to assail the heroes. Quarterstaff cast Reveal to locate the invisible Warlock, who had transformed into his true figure of power and eminence, while Marcellos's Sword pounded into Zagor's invisible defences.

Meanwhile Tetra, Silverarm and 99 used the numerous keys they had found to break into Zagor's treasure room. With the aid of 99's parchment (found in the Warlock's desk) and the help of Quarterstaff's deduction (he did graduate top of his class from the Salamonian School of Wizardry) Tetra inserted the correctly numbered keys into Zagor's treasure chest. The deadly traps were disabled and the vast sum of gold, gems and magical items opened before them in a moment of sheer Glory Glory Alleluia!

The treasure find was enough to distract the Warlock. "NOT MY TREASURE" he boomed, allowing one of Marcellos' furious attacks to finally break through Zagor's defences.

The cold steel of Timakron carved a deep wound from Zagor's shoulder to his hip, and as Zagor crawled to his Treasure room, pleading, "Not my treasure... not my fabulous treasure", Marcellos ran in slow motion behind him and thrust Timakron through the back of the once great Warlock – impaling him into the dungeon floor. The Warlock of Firetop Mountain had been defeated. His fabled treasure was theirs.

In the days that followed – the Heroes celebrated with the long suffering people of Gilford; and the scattered Dwarven Firetop communities returned to reoccupy the Mountain – living in harmony with their neighboring Humans. The Heroes divvied up the Gold within the Warlock's treasure chest, and Joe Quarterstaff bagged Zagor's fabled Deck of Cards.

They had entered as Heroes. They emerged as Legends!

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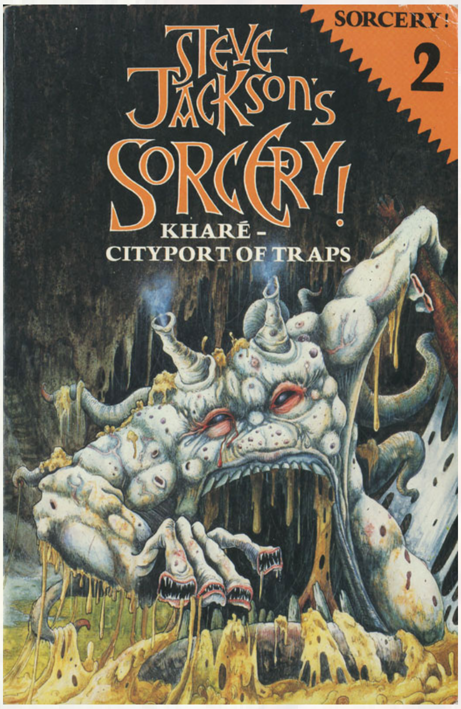
Everything I Need to Know I Learnt from Playing Fighting Fantasy Spin-off Gamebooks

Apart from the main range of gamebooks, *Fighting Fantasy* also produced output to cater for readers who wanted a proper ongoing campaign (*Sorcery!*), a real person as an opponent (*Clash of the Princes*), or a dumbed-down rule set, juvenile humour and the most irritating sidekicks yet (*The Adventures of Goldhawk*). But while these side-steps pushed the envelope (or at least scribbled random nonsense on it in crayon), they still included encounters that could serve as cautionary tales out in the section number-free world.

The Shamutanti Hills

The playground chants of Dhumpus probably include something along the lines of, "Alianna, Alianna, treacherous, but a lousy planner!" Reluctant to part with the reward she offered you in return for releasing her from the cage, she sets a Wood Golem on you, but not until after she's handed over the reward. Which is either a selection of spell components that could potentially be used to defeat the Golem, or an Armband of Swordmastery that's even more likely to help you defeat the Golem. Given this display of not-so-smartness, I suspect that she falsely accused 'mischievous Elvins' of locking her into the cage rather than admit that she did it herself and then absentmindedly ate the key.

Moral: When you have more than one thing to do, take a moment to consider the most efficient order in which to do them before you make a start.



Kharé – Cityport of Traps

Lortag the Elder needs your help in identifying which of four runes is the correct one. Of these four, one is so blatantly obviously wrong, you have to wonder why he hasn't just thrown it out. Another is sufficiently obviously wrong that his pupils could tell that it's not right. A third he has already tried and found not to work. Which doesn't exactly leave much that could be puzzling him, does it? Well, maybe in Kharé, the phrase 'process of elimination' is only ever used to refer to what happens to guests in 'The Wayfarer's Rest'.

Moral: Even the smartest of people can sometimes overlook the obvious.

The Seven Serpents

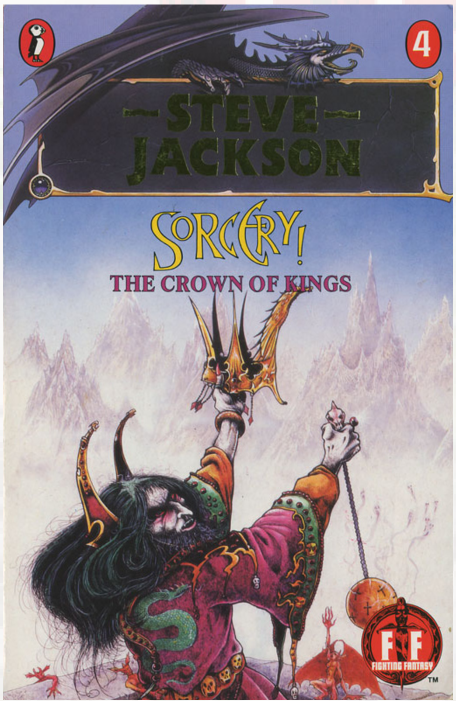
You need to get across Lake Ilklala. The ferryman makes his living by charging to row people across the lake. The situation's a textbook example of capitalism at work. Or it would be, but for the fact that the only way to find out about the ferryman is by asking the mysterious sorceress who lives in the centre of a dangerous forest. And that letting him know you are willing to pay the required price for the service he provides is impossible unless you have the right item to attract his attention. Considering the obstacles he puts in the way of all prospective customers, his death at the, er, wisps of the Air Serpent might be regarded as an allegory for his business getting choked by the harsh realities of the market.

Moral: If you're selling something, don't underestimate the importance of product awareness and accessibility.

The Crown of Kings

As many an inattentive student has realised when the resits come round, those who ignore history are condemned to repeat it. But in a bizarre twist, here it turns out that those who ignore annoying Minimites that can't take a hint are the ones likely to have to repeat history, as anyone who tries casting the ZED spell without listening to Jann's explanation of how it works has more chance of winding up back in the Shamutanti Hills (back in *The Shamutanti Hills*) than of getting to where and when they need to be.

Moral: Reading the instructions before you start does not make you a lesser person.

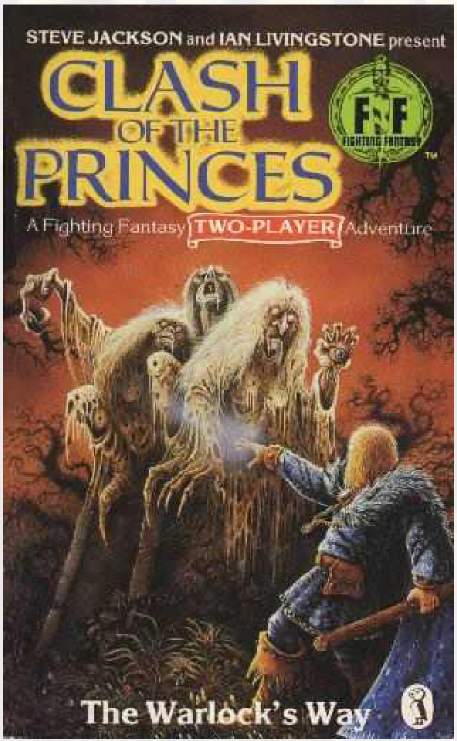


The Warlock's Way

The Death That Awaits shows you a vision of a way you might die, thereby enabling you to avoid making the mistake that would lead to such a demise. Very helpful. Except that one potential vision depicts a situation that is almost certain to be mildly inconvenient and uncomfortable, rather than lethal. And the action seen to result in this minor indignity happens to be the one thing you must do in a slightly different location if you want to get out alive. So as handy hints go, it's not exactly the most useful one you'll ever encounter.

Moral: Not all predictions of impending disaster are reliable. If a warning's not from a trusted source,

ED JOLLEY is here to outline the life lessons found during the adventures of the Analander, the Princes of Gundobad and, er, not Goldhawk...


STEVE JACKSON and IAN LIVINGSTONE present
CLASH OF THE PRINCES
A Fighting Fantasy TWO-PLAYER Adventure
The Warlock's Way

it might be worth checking to see if things really would go that badly rather than instantly changing your plans.

The Warrior's Way

Just after getting robbed by a cloud of mist (hey, you got off lightly – in Arion it would have ended your adventure with exasperating vagueness), you have the choice of heading towards some hills or walking through a forest. Choose the hills, and next thing you know, you're being attacked by something nasty in a forest, but if you pick the forest, you wind up trudging through a wilderness towards a mountain cave. One might assume that the section numbers got transposed by mistake, but as this book was coauthored by the writer of *Sky Lord*, it's just as likely that winding up where you weren't going is what's supposed to happen.

Moral: Accept that not everything you do will go according to plan, and don't just give up if the outcome is the precise thing you wanted not to happen.

Darkmoon's Curse

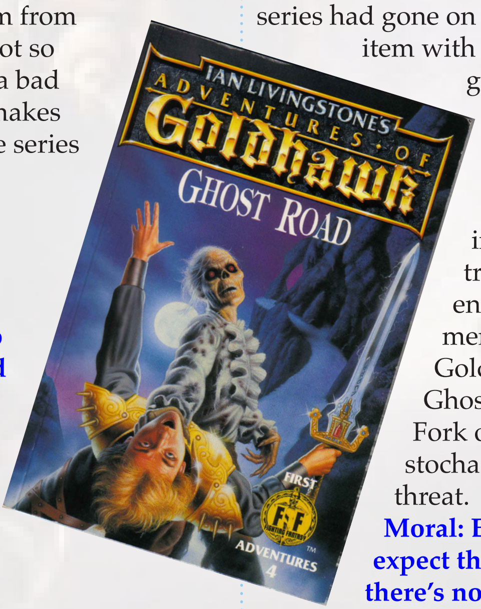
Strictly speaking, the 'adventures' of Goldhawk consist of eating a spoonful of poisoned soup and winding up in a coma. All the questing and defeating of villains gets done by the reader of the book, who gets magicked into the eponymous Prince's place to face all of the danger and get none of the glory. It's a chance for *Fighting Fantasy* fans to experience something of what many a gamebook author must have felt the first time he saw Steve and Ian's names all over the cover of the book he wrote. Only without the consolation of a pay cheque.

Moral: Learn to appreciate the satisfaction of a job well done, because there's no guarantee you'll get the credit your efforts deserve.

The Demon Spider

Marris would have been spared a lot of grief if he'd never forgotten to lock the door to his laboratory. Or if he'd ever bothered to teach his teenage son that swigging down the contents of random bottles in a wizard's laboratory is a really bad idea. Mind you, while that sort of parental lapse would in the real world probably lead to appointments with a stomach pump and Social Services, in Karazan it just means that the youth undergoes physical changes (and what teen doesn't?), shuns the company of his family (still nothing out of the ordinary) and winds up saving the Kingdom from an undead army (not so common, but only a bad thing insofar as it makes the next book in the series possible).

Moral: You can't protect your kids from absolutely everything, and shielding them too much can have bad consequences of its own.



Mudworm Swamp

Joining *Fighting Fantasy*'s already overcrowded Hall of Inept Villains is the Rain Dancer. He gets off to a bad start by directing his initial attack against a clump of swamp grass rather than Goldhawk's stand-in, but what really dooms him to ignominy is his reaction when confronted with the one random item to which he is vulnerable. It's in the shape of an animal, and given the propensity of such items to animate and attack their bearer in Livingstone adventures, he could easily trick his enemy into hurriedly discarding it, but instead he opts for cowering and grovelling, which does rather give the game away. Drip!

Moral: There are times when the best way of getting out of trouble is simply keeping quiet about how bad things really are.

Ghost Road

The impending spectral nuptials that force Goldhawk-substitute to embark on one final quest are only possible because of what he did at the end of his first adventure. Still, he can't really be blamed for failing to realise that turning Darkmoon into a mouse would also cause the villain to become a ghost, because the whole business makes no sense whatsoever. I mean, you can't even get from 'mouse' to 'ghost' in one of those 'change one letter at a time' puzzles without invoking obscure archaisms or Indian surnames. No doubt, if the series had gone on any longer, the item with which Darkmoon gets immobilised at the end of this adventure would have undergone a similarly incomprehensible transformation, enabling him to menace the ersatz-Goldhawk with a Ghost Punk or a Ghost Fork or some similarly stochastic supernatural threat.

Moral: Even when you expect the unexpected, there's no way of expecting how unexpected the unexpected you're supposed to expect will turn out to be.

FF

FF Fighting Fantasy Collector

Fightingfantasycollector.co.uk

Of all the iPhone apps I listed in my last article, I didn't download one, instead I downloaded *City of Thieves* and *Creature of Havoc*. I had loads of fun completing the former but the latter was another story as I keep going round and round in the cave system, will just have to keep trying. I promise to stay away from translations for a while, not my strongest subject.

You may have noticed that since I wrote my last article for the *Fantazine* I have somewhat been distracted from my collecting duties so apologise as I talk more about my new official role. On the subject of apologies, as I wrote the last article way before I struck the deal, the headline article announcing I was taking over the editorial of the website seemed a little out of sync and I even criticised the new *Advanced Fighting Fantasy* system, but by the time I announced I was the new Warlock I had forgotten what I had said. All forgiven, Graham?

Well, what a whirlwind. Who would've thought I'd be walking in the footsteps of giants (is that even the right phrase?, it sounds appropriate anyway). My relationship with Steve and Ian had grown organically from way back when I nervously approached them about copyright permissions for my website in 2004. If I remember rightly it wasn't until 2008/09 when I approached them again about my idea for the collector guide and what my boundaries were, especially since I wanted to make a small amount of money from it.

I met Steve for the first time at Gamesfest 4 in 2009. I had previously e-mailed him draft versions and took along a copy for his approval, oh and got a whole load of books autographed. Jonathan Green was there too, so got his as well. It was at that point I planted the seed of working closer with him and Ian on a few projects if they were interested. I kept in touch on and off for the next year and in 2010, Ian invited me to his house for a chat with a view to helping him sell his surplus books which I have written about previously.

***Fighting Fantasy* at Dragonmeet (from left to right): Graham Bottley, Jamie Fry, Ian Livingstone and Jonathan Green**

By this time they were both aware that the website had not been updated for a while and the fan base was slowly ebbing away. Dave Holt did a grand job with the original site and the subsequent upgrade but other commitments meant he couldn't spend as much time on the site as he would have liked. Several e-mails later, I was invited to London again to see Ian and Steve together. This was my opportunity to pitch to them why it should be me to take over the site as by this point no one was looking after it. I wasn't going to give an opportunity like this a miss and just agreed to everything, who wouldn't! I did get another pile of books as well. Something I will treasure from that visit is a signed 25th Anniversary copy of *The Warlock of Firetop Mountain* which now sports, "To Jamie , Welcome to the World of the Warlocks! Best Wishes Ian Livingstone Steve Jackson".

My first task, before announcing the change, was to come up with an action plan of what I had planned so they could agree it. This involved a lot of back office admin and relationship building, all of which you won't have seen the fruits of my labour. I had to set-up a new e-mail account, deal with queued messages, re-establish the Twitter and Facebook accounts and much more, this is even before I started on the site content.

When I first communicated I was the new editor of the site through all the various channels I was mainly greeted with positive feedback that we were back up and running. I have received a lot of good luck messages since, however a few remained sceptical that it would last. Having only held the reins for a few months I have managed to make some minor changes, kept the news feed live (and moved it the home page), run a competition and submitted a lot of fan art and amateur adventures. I intend to do a lot more but as I have a day job, I can only do this for a few hours a week, answering daily rights enquiries and fan questions including posting on the social platforms. One thing I know Ian and Steve are keen for me to progress and develop on the site is the link between all the old material with the new, this *Fantazine*, my original website content and links to other fan content.

If you haven't already seen my feedback for my visit to Dragonmeet on the main site here is your chance to find out. I had the pleasure of starting my day with Ian Livingstone on Saturday to collect more signed books before heading off to Dragonmeet together. On arrival we parted ways and met again at his interview with James Wallis at 11am as scheduled. The room was full and the hour passed very quickly. Ian covered his career from the very start when he and Steve Jackson set up Games Workshop, right up to his involvement in the electronic games industry today. He spent at least 15 minutes discussing *Fighting Fantasy* and in response to a question I had prepared, he excited the audience by confirming the plans to launch a new book next year for the 30th Anniversary. He still wouldn't release the title, nor theme but did add that the release date will be August to coincide with the exact date *The Warlock of Firetop Mountain* was released in 1982. (I am trying to get the actual audio from the event and will post it to the official website if possible and have since found that date to be 27th August 1982). Afterwards he sat at the Arion Games stand with Graham Bottley, where he proceeded to autograph books for adoring fans. Some had brought their own, others bought one of the new titles Graham had for sale that day.

Around Lunchtime, after Ian had left, I managed to grab a good chat with Graham and found out more about the plans for the *Advanced Fighting Fantasy* re-releases. He confirmed firstly that the *Sorcery!* title *Crown of Kings* RPG will be released in either December 2011 or in January 2012. Most importantly he announced that next year we will see the release of *Blacksand!*, *Dungeoneer* and *Allansia*, even *Out of the Pit II*. Jonathan Green was also at Dragonmeet. I sat in on his panel interview where *Fighting Fantasy* got a mention a few times and had chats with him throughout the day. Jonathan was the guest of Tin Man Games (namely Neil Rennison), promoting his new Gamebook Adventures title *Temple of the Spider God* for iPhone and iPad. I think if asked by Ian to write another *Fighting Fantasy* title Jonathan would jump at the chance.

All in all a great day was had and showed the *Fighting Fantasy* brand is still well loved and followed. Some facts I didn't post on the site that day were that he showed me his original *Owl and Weasel* booklets, an A5 folded leaflet from 1982 that I haven't seen before promoting the launch of *The Warlock of Firetop Mountain*. I have asked for a scan so hopefully I will have that for next time. He also had a small plastic carrier bag printed with advertising for the American (Dell) versions of the books. I also got to see the swords he and Steve are seen wielding in this picture following an interview. I am sure I have seen them used somewhere before but cannot recall. I will offer a signed book as a reward to the person who can help me with that.

Everyone is probably wondering what is in store for the *Fighting Fantasy* 30th Anniversary in 2012. Well, we now know the new book is coming out written by Ian but as far as anything else goes you are going to have to wait and see as plans are afoot and I will reveal all in good time.

Despite now working closely with Steve Jackson and Ian Livingstone including Simon Flynn at Icon (Wizard) Books, not forgetting Jon Green and Graham Bottley et al, I still can't shake that excited fanboy in me. It is a surreal experience and sometimes I sit in their company mesmerised in disbelief. I would have never imagined all those years ago when reading the gamebooks that I would be working with all these history making people. I suppose by me being part of this makes me part of that history and something I am hugely proud of.

Hope you all had a great Christmas and I wish you a very prosperous New Year.

May your STAMINA never fail!

FIGHTING DANTASY

adapted from Fightingdantasy.blogspot.com

My first thought on realising *Appointment with F.E.A.R.* was the next book I had to read was, 'What, another sci-fi one?' Not that that's a bad thing, but I seriously didn't remember there being this many in the series.

Turns out *Appointment with F.E.A.R.* has nothing to do with space and everything to do with Batman, Superman, Spider-Man, you name it – if it was from Marvel or DC, it's in here somewhere in some form. At first I was suspicious, thinking it wasn't really going to work in the *Fighting Fantasy* format, but I was wrong. Totally wrong. I really enjoyed this book.

You're a superhero called the Silver Crusader, at least your secret identity is, and you look after Titan City, in much the same way a certain Mr Kent (name-checked in the first paragraph as 'Clark St') looks after a certain imaginatively-named metropolis. A group of super-villians are going to be meeting in Titan City in the near future, and it's your job to work out where and when, and arrest them all.

Being a superhero, you get to choose a superpower – I chose *PSI Powers*, which were in other words, Jedi mind trick powers.

You wear a 'crimewatch' which allows the cops to alert you of anything they discover, or harass you with annoying side quests catching pickpockets and petty crims. Rolling an average 9/18/12, I figured I'd better be pretty direct. From the very start of the book though, I knew this wasn't going to be easy. Within five minutes I'd been in a street brawl, pushed into a pile of dog 'sidewalk deposits', learned of a gang with the comical (chemical?) name the Alchemists and saved a family from a burning car.

I soon learned of a potential explosion at a nearby university, so decided to check it out. On the way, someone shouted they were being robbed; this town needs more than a single, lone superhero. Got to the Uni just in time to throw the almost-exploded concoction out the window, unfortunately onto a bunch of students outside. Oops. My hero points went into the negative, and a I briefly considered a career as an anti-hero, but realised the 440 paragraphs that make up *Appointment with F.E.A.R.* probably wouldn't allow for so much freedom!

STEVE JACKSON
APPOINTMENT WITH F.E.A.R.
FF
FIGHTING FANTASY
TM

But Steve Jackson did an excellent job of giving the book a sense of freedom regardless. There were always chances to directly investigate crime, go home and relax, or check out a range of more leisurely activities, some of which sounded completely out of place in a *Fighting Fantasy* gamebook, and showed just how long ago this series was published: I went to check out a concert by Georgie Boy and the Vulture Club, only to find the gig cancelled due to the lead singer's facial dermatitis.

Another day I had the choice to go visit my grandma. Even I realised I had better things to do with my character's time!

One day, late for work again, I decided to buy my boss a gift to say sorry, and went to the games section of a bookstore, planning to buy him a *Dungeons & Dragons* set. It was no game though when four fire men turned up – no, not the type in helmets carrying hoses, the type made of fire.

I was down to a single stamina point after that fight, so turned down the chance to see Andrew Lloyd-Webber's production *Rats*, racing home instead, trying not to injure myself in the slightest - imagine how lame a superhero I'd be if I was killed by tripping over or something and losing my last STAMINA point.

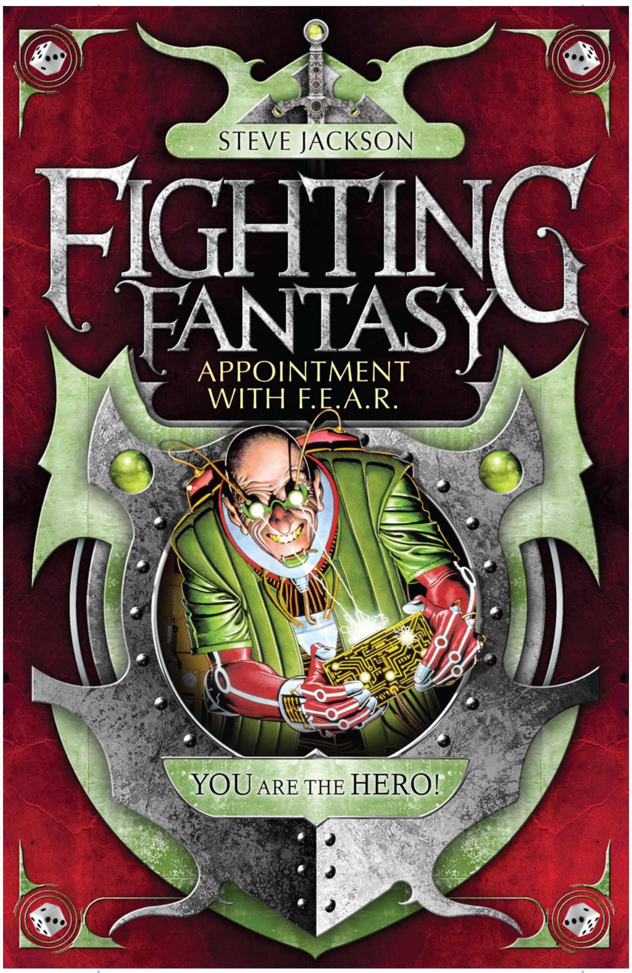
So the next day I had the option of either attending the arrival of the president, or a trade show entitled 'Home Appliances of the Future'. Hmmm... I checked out the convoy, of course, and a guy tried to assassinate the president. I captured him, he got a shot off, but it turns out the pres was killed by someone else entirely – perhaps on a grassy knoll?

Now, here is where something went kind of wrong. A clever part of *Appointment with F.E.A.R.* is the way Steve Jackson incorporated parts where you had to know certain

Remember reading your first *Fighting Fantasy* adventure? The desperate search for the items you need to win, the frantic dice rolls as you fight to stay in one piece mere paragraphs from your goal? **DAN SATHERLEY** recreates those tense moments by working his way through the series book by book and recording his efforts as he goes.

information to know what page to turn to, without being given the options in the text – kind of like *Warlock of Firetop Mountain*'s keys, except there were several places in *Appointment with F.E.A.R.* where certain numbers were needed.

So I'm asked if I know the street and avenue numbers of the corner where the meeting is to take place, to add them together and go from there, as it's the day of the meeting. Alright, I had the definite avenue number, and a street number... wasn't sure if it was right, but when I turned to the page in question and it said, 'Your information was correct', I thought, yay! I captured the Alchemists, and thought, wow, I must be close... until I ended up back at my apartment, seemingly unconcerned I'd missed the meeting, and relaxed, planning not to be late for work the next day.



I'd read this paragraph already! It seems the avenue and street numbers I'd added up were used in a different situation entirely, it just seemed to slot in to where I was at the time.

So damn, I suppose I failed! Was enjoying it otherwise. Despite the apparent several different ways the book can go, as each superpower has a different ending, and the ingenuous way Jackson made the book almost uncheatable, the dated references and gimmicky, fun tone don't lend the book classic status. Without these though, it would have been a lot less fun! I suppose it's kind of like a candy *Fighting Fantasy* book – enjoyable, clever, funny, but you can see through it and it's pretty flimsy really. Good though.

COMING IN ISSUE #9

INTERVIEW:
WHERE THE WILD THINGS ARE...

His artwork is probably the most distinctive ever featured in the *Fighting Fantasy* range. *Fighting Fantazine* catches up with artist **Ian Miller** to explore creativity through his eyes.

THE FACT OF FICTION:
DEATHTRAP DUNGEON

Stepping into the darkness that is **Ian Livingstone**'s favourite dungeon, what things in the shadows might you have missed whilst trying to stay alive?

MINI ADVENTURE:
RETURN TO THE ICEFINGER MOUNTAINS

by **Ed Jolley**

Thirty years ago the Snow Witch was preparing to unleash an ice age upon Titan when her plans were thwarted by a wandering adventurer. YOU were one of the slaves freed in the wake of her defeat, and have lived a quiet life since then. But when the horrors of your past start to catch up with you again, you must go back to the caves from which you escaped. Can the Snow Witch really be returning? And if so, do you have what it takes to stop her?

PLUS

CHRONICLES OF HEROES / THE ADVENTURE GAME / OUT OF THE PIT / FIGHTING FANTASY COLLECTOR / FIGHTING DANTASY